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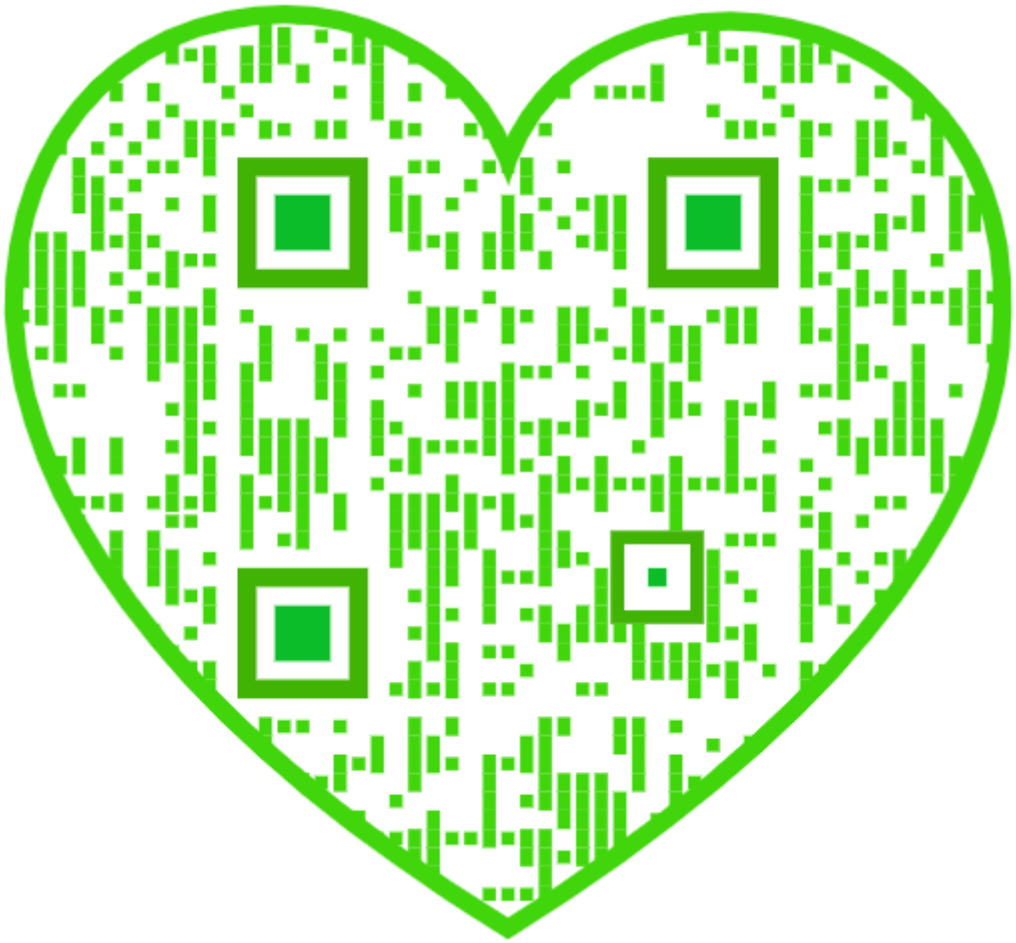

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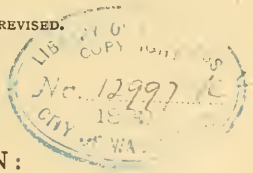

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1878.

PREFACE.

IN making use of the valuable book on Art-Needlework, published in London by E. Masé, the American editors take occasion to make many additions.

Materials that can be bought here are suggested, and the descriptions of stitches are made more clear. In the History of Embroidery, some account of work in our country is given also. We believe the book will be of value to all desirous to perfect themselves in this work.

L. P. H.

Practical instructions in the art of embroidery have been rendered necessary by the revolution in needlework that has taken place during the last few years. Berlin-wools have been supplanted by crewels, and cross stitch and tent-stitch are superseded by that used in the old tapestries.

The difficulty that is inseparable from what is new is added to in this case by the great difference in the mode of working. In Berlin-work each stitch has its model in the copy, and not a single original idea is required to have a place in the mind of the worker. In art-needlework, however, the copy gives only outlines; and these must be filled in and colored, not only by the worker's fingers, but by her mind. It is, in fact, "painting in

wools," and is as much more difficult than Berlin-work as it is superior in its results.

It is hoped that this little book will not only assist the novice to master the difficulties of the initiatory steps, but that it may also serve as a guide to the more advanced, as regards coloring, choice of material, and those minor matters of detail, which, taken as a whole, are of great importance to the effect of the work.

PUBLISHERS' NOTE.

The publishers are indebted to Messrs. N. D. Whitney & Co., of Boston, for the use of the frames and implements which are figured in this book. The illustration of Penelope, next to p. 5, is one of a series of twenty of Flaxman's celebrated designs issued for decorators and art-students. (See advertisement on another page.) "The Age of Fable" alluded to in these pages is a volume giving the stories of the mythological characters which are brought into every kind of decoration: these stories are intensely interesting, besides giving a large amount of valuable information to decorators. "Greek Ornament" is Part I. of Tilton's "Handbooks of Decorative Form," illustrated with twelve plates printed in the original colors, edited by William R. Ware, Professor of Architecture in the Massachusetts Institute of Technology. On p. 59 is a caution not to mix the style of one epoch or nationality with another. "Greek Ornament" gives the pure Greek forms.

The publishers of this book have in preparation other works on needlework, and will send circulars of the same to any who will send their address.

S. W. Tilton & Co., Boston.

PREFACE TO SECOND EDITION.

THE rapid sale of the first edition of this book shows that the purpose for which it was intended has been widely acknowledged. It has proved a valuable handbook for ornamental needlework, not only in suggesting materials, but in describing the processes of the work which has awakened so deep an interest in every direction.

There is a wide-spread enthusiasm for Art-embroidery. Schools are established in the larger towns, and help from books is welcomed everywhere. The school at the Art Museum in Boston has met with gratifying success; vacancies in the different classes are filled as soon as they appear, and there is a tasty and artistic atmosphere always in its attractive work-room. The rooms of the Decorative Art Society, too, show the advance in skill and taste in its contributors; and the increasing number of visitors shows the same advance in the public outside. Many visit the room to get "ideas," and carry away suggestions for home-work; while there are others more liberal, who are willing to pay for the skill and work of the contributors, and to give a solid help to the advance of decorative art.

In all this, there is, perhaps, too much eagerness to acquire all these advantages easily by the help of other people's brains. A request too often comes for some "recipe" by which designs can be put upon work by any novice who can afford to buy crewels and crash.

It should be remembered that this branch of decorative work is

called Art-needlework, and that art is always long. There is no short road to artistic needlework. To design a little pattern an inch and a half long for a tidy requires thought, as well as skill in art, and experience in work.

It must not be imagined that "conventional" work is in any way "easy" work. On the contrary, a skilled artist is needed to devise it, — one who has studied nature closely enough to learn what are the characteristic forms to be expressed.

The workwoman, however, who is willing to be a mere copyist will find always in the schools instruction in the mechanical use of needle and crewels and color, and plenty of designs to occupy her hours. And for her, as well as those who cannot attend the schools, we hope that this handbook will provide all that is needed for the first steps in art-needlework. Experience, and cultivated taste, and study of art in every direction, will be required, however, for further advance.

Much of this, indeed, is needed in adapting the designs of others. For this there are certain laws that should be held always in mind.

Keep always before your eyes the object and intention of your work, and ask yourself if the design that you propose will suit the material and the limits to which you must confine yourself.

A "conventional design" is one that is brought into artistic form, which must always bear some reference to the object for which it is used. It should be presented without perspective, without modelling, when used for a flat surface, so that it may not appear to project from the background; and the figures need not be brought together in apparently natural grouping, but should be subordinate to the form required.

A more naturalistic treatment allows, for decoration of certain objects, the use of a few shades; but even here the treatment should be as flat as possible.

No general rules, however, can pretend to cover a subject so wide. These are only the leading principles intended to invite study of a matter for which it is impossible to prepare a few prescriptions.

In the first edition some illustrations were given adapted from the English book, though they were not at the time considered perfectly satisfactory.

In the new edition these are to be withdrawn, and in their place will be given some designs, many of them original to this work, of a simple character, and easily transferred to work.

The publishers are at the same time issuing some valuable packages of designs, with introductory instructions.

They propose also to give a complete series of instruction in all the forms of needlework, including plain needlework, as well as point lace and the more ornamental branches.

L. P. H.

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ART-NEEDLEWORK.

CHAPTER I.

A SKETCH OF THE HISTORY OF EMBROIDERY.

I. — EMBROIDERY IN EARLY TIMES.

THE art of colored embroidery, in which an interest is now being awakened, is but the revival of an art formerly existing, of which even in America we can find some traces. It had given way to the engrossing Berlin-wool work, which gave less scope to the artist, as it could be undertaken by any one willing to give time and patience to the work. The exquisite shades of the Berlin wools, and the gracefulness of many of the designs, need not be depreciated in the present rage for the ancient art of needlework. In its day it has called out talent and inspiration in preparing the patterns; and, while neither of these were needed in their imitation, the hand and head of a workwoman of talent could still be detected in the choice of designs and adapting of colors, while the results of practice always appeared in the handiwork.

But now the practice of the old embroidery is revived, and has become "a rage" everywhere. The schools established first in South Kensington, England, have given careful instruction to the art, to such an extent that the

work often goes by the name of "South Kensington embroidery."

This title, however, is likely to pass away, as we are making rapid progress in this country. The exhibition of embroidery at the Centennial awakened an interest here in this work, and schools are being established in our principal cities for instruction; and the designs that are brought out are likely to rival those of the mother school of South Kensington.

A "hand-book," too, has become a necessity for ornamental needlework, to supply the place of teacher and school for those who are not in reach of either, and to give advice with regard to materials and designs.

Embroidery is one of the oldest of the ornamental arts, and therefore nearly as old as some of the hills. Indeed, the love of decoration is so general, and so deeply rooted in human nature, that ornament may almost be called one of the necessaries of life; and it would not be surprising if one day a piece of ornamental needlework should be discovered in some prehistoric cave, together with carved ivory tusks and horns. We need not, however, enter into speculations concerning the *possible* antiquity of the art of embroidery: we know that it had attained a very high degree of perfection at a very early period of the world's history; and we must admit with some shame that it is probable that many thousand years ago embroidery was more skilfully executed and more artistically designed than has been the case even in England during the past quarter of a century. This is proved by a passage in the song in which Deborah celebrates the victory over Sisera, in which she, with a minuteness of detail truly feminine, makes the mother of Sisera exclaim, "Have they not sped? Have they not divided their prey? . . . to Sisera

a prey of divers colors, of divers colors of needlework on both sides, meet for the necks of them that take the spoil."[1] By "needlework on *both sides*," it is evidently meant that the stuff was so wrought that both sides were alike; a kind of embroidery very difficult to execute, and requiring so very high a degree of skill and patience, that at this present day only races pre-eminently patient — the Hindoo, Chinese, and Japanese — practise this kind of work.

In Egypt embroidery was very general: even the sails of the galleys were wrought with needlework. The dresses somewhat resembled in patterns the gay cretonnes and chintzes of modern times; and though these patterns were probably often painted or printed or stencilled on the stuff, yet no doubt they were more often embroidered, the patterns being frequently outlined with gold. Applied work was probably in use; the patterns being cut out, and then worked on to another stuff, in the same way as we do now with cretonne and satteen. Amasis, king of Egypt, we are told by Herodotus, gave to the Minerva of Lindus a linen corslet with figures inwoven in its fabric, which was, besides, embroidered with gold and wool. The gods of Egypt, too, had their vestments, and even changes of vestment, according to the different seasons. All were more or less richly wrought with needlework.

Sir Gardner Wilkinson, in his work, "The Egyptians in the Time of the Pharaohs," gives drawings of some pieces

[1] Needlework and embroidery have in all ages been "a prey" to successful soldiers. The Queen of Würtemburg, we are told, saved her drawing-room furniture from the rapacity of Napoleon I. by telling him that it was embroidered by herself, whereas it had been worked at Lyons. The emperor, with some simplicity, took her word, and, with a well-founded distrust of the value of amateur-work, left her in the enjoyment of possession; but the queen was rather troubled in her conscience at having told a plain and straightforward and unvarnished lie, for she was a pious princess, — a daughter of George III., — and had been religiously brought up. English soldiers, too, have not been above "looting" needlework, as the Chinese in the last war could testify.

of Egyptian embroidery now in the Louvre. One has narrow red stripes on a broad yellow stripe, wrought with a pattern in needlework; another piece is on blue, and worked all over in white embroidery, in a kind of netting pattern, the meshes of which outline irregular cubic shapes. The Egyptians used both linen and cotton for their garments.

A woollen material has taken the name of "mummy-cloth," from its resemblance in color to the cloths with which the mummies of Egypt were swathed. Its color, however, is probably due to the changes produced by time. The "mummy-cloth" now sold in the shops is admirably suited for embroidery, not only from its color, but its texture.

The Israelites, who had profited by their sojourn in Egypt, and acquired much of the Egyptian civilization, did not neglect the art of embroidery. The description of the embroidery of the ark will recur to every mind. The chief embroiderer is even mentioned by name, Aholiab, "a cunning workman, and an embroiderer in blue and purple and scarlet and fine linen;" and there can be little doubt that his profession was highly esteemed. The curtains of the tabernacle were of fine-twined linen, blue, purple, and scarlet, and embroidered with cherubim. The veil of the ark was also adorned with cherubim of "cunning work." The sacerdotal garments of Aaron and his son were also richly decorated: "upon the hems pomegranates of blue and purple, scarlet and twined linen." "And they made bells of pure gold, and put the bells between the pomegranates upon the hem of the robe."

The art of twisting flattened wire round silk or linen threads was not practised till a much later date, so that what we understand by *cloth* of gold or silver was then

unknown. Tyre was distinguished for the production of splendid works of the needle. Ezekiel thus apostrophizes that city: "Syria was thy merchant by reason of the multitude of the wares of thy making; they occupied in thy fairs with emeralds, and purple and broidered work, and fine linen, and coral and agate." "Dedan was thy merchant in precious clothes for chariots. Haran and Cannech, and Eden, the merchants of Sheba, Asshur, and Chilmal, were thy merchants in all sorts of things, in blue cloths and broidered work, and chests of rich apparel, bound with cords, and made of cedar, among thy merchandise."

In another verse we see that Tyre also imported needlework: "Fine linen with broidered work from Egypt was that which thou spreadedst forth to be thy sail; and blue and purple from the isles of Elisha was that which covered thee." The pillows and cushions so mysteriously denounced by this prophet were probably very similar in design, if not in execution, to those with which fashionable industry now chokes up our drawing-rooms.

The Greeks, as one would expect, liked embroidery, and used it both for their garments and in religious ceremonial. Penelope's web is proverbial. For not only did the Greek women embroider, but wove, the fabrics which they adorned. In these days steam-power takes this part of their work from the hands of women, and makes the fabric that they adorn; but it cannot yet form a substitute for the genius of design and the more delicate traceries of the needle. Women, however, still stand by the looms of our large woollen and cotton mills, to guide their mechanism; but a picture of such a Penelope can hardly be made as picturesque. Besides that immortal piece of work which was a shroud for her father-in-law, we read that Penelope also had

embroidered a garment for Ulysses, which represented an incident of the chase, — a dog seizing a deer. Helen, too, was in no way behindhand in this accomplishment: she is pictured as sitting apart, working on —

> "a gorgeous web,
> Inwrought with fiery conflicts for her sake
> Waged by contending nations."

Andromache's fancy-work was, as might be expected, in a tamer style. She contented herself, sitting in her "chamber at the palace-top," with

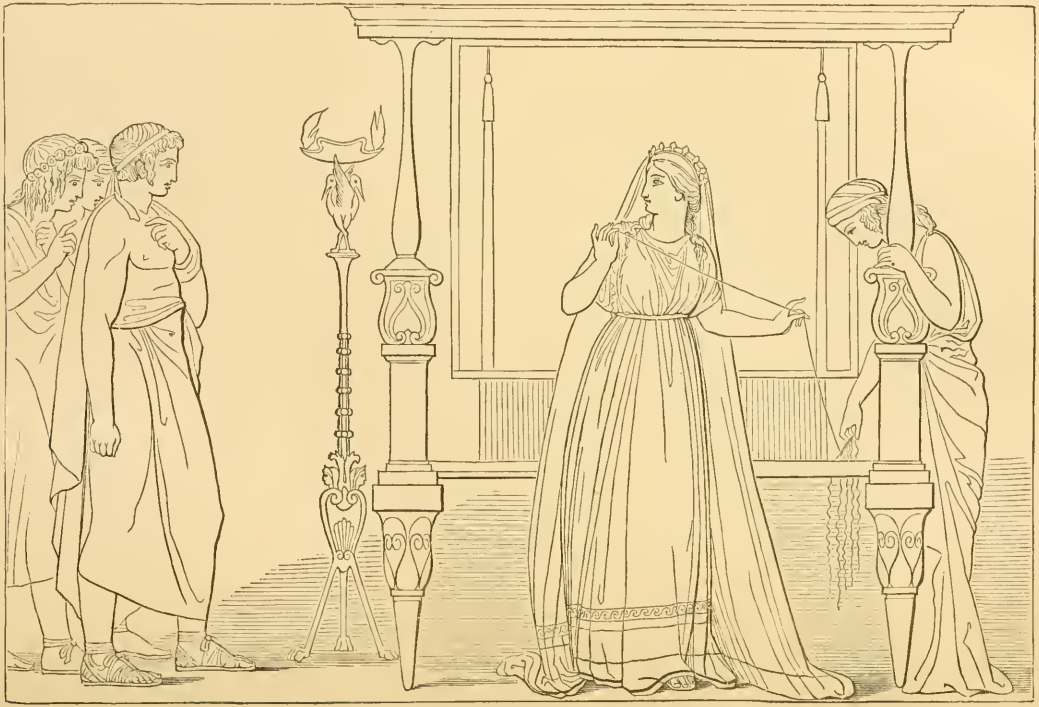
> "A splendid texture, wrought on either side,
> All dazzling bright with flowers of various hues."

According to Greek legend, a more exalted being, even the great Minerva herself, was addicted to needlework, which she loved, wisely perhaps, but still too well; for she was a jealous goddess, and a mere mortal presuming to be excellent in the art — so excellent that in a competition with the goddess the latter only won by a neck — was very promptly punished for her pride.

Arachne was the luckless maiden who had attained such skill in the arts of weaving and embroidery, that the nymphs themselves would leave their groves and fountains to come and gaze upon her work. "To watch her as she took the wool in its rude state, and formed it into rolls, or separated it with her fingers, and carded it till it looked as light and soft as a cloud, or twirled the spindle with skilful touch, or wove the web, or, after it was woven, adorned it with the needle, one would have said that Minerva herself had taught her."[1]

In the contest between the two, a description is given

[1] Age of Fable, by Bulfinch.



Penelope Surprised by the Suitors.

by Ovid, of how the wool of Tyrian dye is contrasted with other colors, shaded off *into one another so adroitly that the joining deceives the eye.* It is this last effect of art, that the modern embroidery strives to reach; "like the bow, whose long arch tinges the heavens, formed by sunbeams reflected from the shower, in which, when the colors meet, they seem as one, but, at a little distance from the point of contact, are wholly different."

Alas, poor Arachne! turned into a spider by her ruthless rival, she still spins her thread, without the gorgeous colors that made so wondrous the work that incited the goddess's punishment.

Spenser, in his "Muiopotmos," describes this competition; and, as his description gives a very good idea of the style of work that the ladies in his day executed for wall-hangings, we extract a few passages from the poem: —

"Before the bull she pictured wingèd Love
With his young brother Sport, light fluttering
Upon the waves, as each had been a dove;

. . . . . .

And many nymphs about them flocking round,
And many Tritons with their horns did sound.

And, round about, her work she did impale
With a fair border wrought of sundry flowers,
Inwoven with an ivy-winding trail, —
A goodly work, full fit for kingly bowers."

Pallas, who it would seem was rather partial to competitions, made

"the story of the old debate
Which she with Neptune did for Athens try:
Twelve gods do sit around in royal state,
And Jove in midst with awful majesty
To judge the strife between them stirrèd late.

. . . . . .

Before them stands the god of seas in place,
Claiming that seacoast city as his right,
And strikes the rock with his three-forkèd mace,
Whenceforth issues a warlike steed in sight,
The sign by which he challenges the place.

. . . . . .

Then she set forth how with her weapon dread
She smote the ground, the which straight forth did yield
A fruitful olive-tree, with berries spread
That all the gods admired; then all the story
She compassed with a wreath of olives hoary.

Amongst these leaves she made a butterfly,
With excellent device and wondrous sleight,
Fluttering among the olives wantonly,
That seemed to live, so like it was in sight
The velvet nap which on his wings doth lie,
The silken down with which his back is dight,
His broad outstretchèd horns, his hairy thighs,
His glorious colors, and his glistering eyes."

The Greek ladies were greatly given to embroidery: like the ladies of the middle ages, they had little else to do. As they were excluded from nearly all the business and most of the pleasures of life, they staid at home and sewed. In nearly every house a room, which we should in modern parlance style a "studio," was set apart for embroidery and even weaving; and there they sat, and tried to cheat *ennui* with the needle and the shuttle. We will hope that they succeeded. Probably they did so to a much greater extent than we modern women can imagine, — we, a race of busybodies, who must be always gadding, and putting our fingers into every pie whether the dish be wholesome for us or not.

The Greeks in their ornamentation of their temples showed an exquisite taste in the adaptation of colors, which the modern critics describe carefully.[1] *Beulé*, the

[1] Many specimens of this are given by Professor Ware in Greek Ornament. See Plates X., XI.

French critic, in his life of Polygnotus, gives red, yellow, blue, and white as the colors used by the Greek painters in numberless combinations. These, we have seen, were the colors adopted by the Israelites in their embroideries.

The Romans, luxurious and magnificent in their tastes, loved embroidery and precious stuffs, which they imported from the East. Phrygia and Babylon were the centres of this commerce. The Romans had no other word for embroiderer than Phrygian, "*Phrygio:*" needlework was called "*Phrygium*," or Phrygian stuff. Worked with gold, the mediæval writers called it *aurifrigium* or *aurifrasium*, whence we have our old English word "orphreys," and "orfrais;" embroidery, which is a word that came later into our terminology, being derived from the Celtic "*broud*," a prick or goad, and "*brouda*," to prick.

In later times Byzantium sent a great deal of embroidery into Western Europe, particularly for ecclesiastical purposes, of which some specimens are still extant. The Roman Church has always loved splendor, and in those dark ages that followed the collapse of the Roman Empire she alone kept the lamp of art alight and glowing. She clothed her priests, even in those early times, in sacerdotal garments that would put to shame the highest efforts of the most advanced ritualists of the present day. Pope Paschal, who lived in the ninth century, was, we are told, a great amateur of needlework, and made many magnificent donations thereof to the Church. One of his vestments represented the wise virgins, with lighted torches marvellously worked thereon. Another was of an amber-colored ground, embroidered with peacocks in all the gorgeous tints and changeful colors of their splendid plumage. This pope would certainly not have had strength of mind sufficient to resist temptation if he had been exposed to so

great a test as was Omar after the defeat of the Persians and the overthrow of the religion of Zoroaster. When the White Palace of Khosroes was pillaged, a most magnificent booty came into the hands of the rude Arabians. Among other things was a most extraordinary specimen of the embroiderer's art. This was a carpet of silk and cloth of gold, sixty cubits square. A garden was depicted thereon, the figures of gold embroidery and the colors heightened by precious stones; the ruby, the emerald, the sapphire, the beryl, the topaz, and the pearl being arranged with most consummate skill to represent, in beautiful mosaic, trees, fruit and flowers, rivulets, fountains, roses and shrubs of every description, which seemed to convey fragrance, and their foliage to charm the senses of the beholders. To this piece of exquisite luxury and illusion the Persians gave the name of "Baharistan," or "mansion of perpetual spring," which was an invention employed by their monarchs as an artificial substitute for the loveliest of seasons. During the gloom of winter they were accustomed to regale the nobles of their court where art had supplied the absence of nature, and wherein the guests might trace a brilliant imitation of her faded beauties in the variegated colors of the jewelled and pictured floor. The Arabian general, Saad, persuaded his soldiers to relinquish their claim to it, in the reasonable hope that the eyes of the caliph would be delighted with this splendid combination of nature and skill. Regardless, however, of the merit of art and the pomp of royalty, the rigid Omar divided the prize among his brethren of Medina: the carpet was destroyed; but such was the value of the materials, that the share of Ali alone was computed at twenty thousand drachms of gold, — nearly fifty thousand dollars.

II. — EMBROIDERY IN ENGLAND.

In the middle ages much of the most beautiful embroidery was made in England, and called therefore, "*opus Anglicanum*," which name came to be very generally bestowed upon gold embroidery, whether it had been executed within English seas or not. During the time of the Saxon rule in England, the art reached a high perfection, which may perhaps be accounted for by the fact that the Celtic element in the population was still very large. In proportion as the Anglo-Saxon race became predominant, the artistic tendencies of the people diminished. The beautiful *opus Anglicanum* was produced under the Anglo-Saxons, but probably not *by* them to any very great extent. Much of the work was done in convents and abbeys by religious men and women. Queen Matilda showed her appreciation of its beauty and value by extorting, as a present to herself from the monks of Abingdon, their richest church vestments.

As a pendant to this instance of royal rapacity, we may here give an anecdote of Pope Innocent III., though the facts related therein occurred two centuries later. Seeing on the vestments of certain priests some very beautiful orfrays, he inquired whence they came; and on being told, from England, he exclaimed, "Truly, England is our garden of delight: in sooth, it is a well inexhaustible; and, where there is great abundance, from thence much may be extracted." And thereupon his Holiness sent official letters to nearly all the Cistercian abbots in the kingdom, and urged them to procure for his choir, for nothing if they could accomplish it, but if not to purchase, things so beautiful. An order which, says the chronicler, Matthew Paris, was pleasing enough to the

London merchants, but the cause of many detesting him for his covetousness.

Queen Matilda has for some time had the reputation of being the author of the famous Bayeux tapestry, which, by the way, is not tapestry at all, but rather homely needlework with crewels in long stitch on linen. However, the probability seems to be that this curious piece of work was done in the very capital of the conquered country by the order of three natives of Bayeux, men of no great distinction, Turold, Vital, and Wadard, and sent as an offering to the cathedral of their native place.

It is even asserted that the Bayeux tapestry, which now adorns the nave of the cathedral, is really the production of a later time; a learned expert in archæological matters assigning its date to the early part of the twelfth century. Tennyson's play of "Harold" would be illustrated by this tapestry, as the Norman conquest forms the subject of its pictures. A fragment of this curious piece of work may be seen in the South Kensington Museum, where visitors may judge for themselves whether it is likely that such common material would have been chosen by a great and wealthy queen, wherewith to depict her husband's great achievements.

Scattered through mediæval literature and public and royal records, are notices and allusions which show to what a great extent the trade in embroidery was carried on. The names of some of the chief artists are given us. In the reign of Edward III., we find payment made to John de Colonia towards the cost of two vests of green velvet, embroidered with gold, one of which was decorated with sea-sirens bearing a shield with the arms of England and Hainault; and for making a white robe worked with pearls, and a robe of velvet embroided with gold. Pay-

ment was also made to William Courtenay for a royal dalmatic, wrought with pelicans, images, and tabernacles of gold.

Women as well as men pursued this art as a business; to say nothing of the great ladies who wrought at their needlework in their castles, surrounded by their ladies of honor and their maidens. Embroidery was, indeed, both their chief pastime and their most serious occupation. Shut out from the business of life, which in the higher ranks of society would seem to have been the giving and taking of hard blows, they had ample leisure to cultivate their taste, and they had ample means of gratifying it. They often made splendid offerings of their handiwork to the Church.

The Church was very rich in precious stuffs and fine embroideries. In Lincoln alone there were upwards of six hundred vestments wrought with divers kinds of needlework, jewelry, and gold, upon Indian baudekin, samite, tartan velvet, and silk. Many extremely beautiful examples of ancient ecclesiastical work are scattered up and down England. At Oxford, in St. Mary's Church, there is a beautiful pulpit-cloth of cut work, or as we should say now of appliqué, blue velvet cut out and laid upon a cloth-of-gold ground. At Church Aston there is a magnificent altar-covering, at Cirencester, at Bircham St. Mary's, and at Durham also. But we have not space to enumerate the places where ancient embroideries are preserved in England. Some of the city companies have still the gorgeous palls which were lent to cover the coffins of their liverymen. The fishmongers' pall is a notable example, and the saddlers' and the ironmongers' palls are also very fine. These palls were not gloomy black things like those we use nowadays: they were resplendent with gold and colors, and of quite cheerful aspect.

For domestic decoration, embroidery was greatly prized, especially at the time of the Renaissance. In France, especially, beautiful specimens are yet to be seen, in spite of the havoc and destruction that took place at the Revolution. In Asselineau's book of examples of ancient furniture, there is a woodcut of an arm-chair in the Château d'Anette, of the time of Henry III. The back represents Apollo and the Graces.

In England, besides the embroideries that are kept and cared for in the great show-houses of the nobility, there is a great deal in the less stately habitations; and much, no doubt, has been thrust aside and hidden in old lumber-rooms, but will probably, with the revival of a taste for this beautiful art, be sought for and carefully repaired. Hardwick Hall is a storehouse of embroidery. The Countess of Shrewsbury, better known as Bess of Hardwick, was a great needlewoman in her day; and at Hardwick are preserved not only the articles of furniture which she and the ladies of her household worked, but also her sampler patterns, which hang to this day framed upon the walls. This great lady built houses for herself, and hospitals for the poor. She was married four times, and had fourteen children. She managed her vast estates herself, and made great alliances for her children and grandchildren; and yet, with all this business and all these cares, she found time to embroider furniture for her palaces, as may still be seen.

One of the rooms in Hardwick is called Queen Mary's room, because the furniture of the room which Mary Queen of Scots occupied in the old Hardwick House was removed into the new one. The hangings of the bed and the chairs are said to be the work of this unhappy lady. There is every probability that this is true, for she herself declares that she tried to beguile the weary hours of imprisonment by working with her "nidil."

Queen Elizabeth's talents in this direction show forth at Penshurst, in Kent, where there is a room called Queen Elizabeth's drawing-room, on account of its having been furnished by her when she was about to visit Sir Henry Sidney. Its furniture remains unaltered from the time she occupied it. The chairs and couches are covered with crimson and yellow damask, richly embroidered, being, it is affirmed, the work of the queen and her maids of honor, worked by them in order to do especial honor to Sir Henry Sidney. A table-cover in this room is said to have been wholly wrought by the queen's own hand.

Queen Isabella of Spain was another notable example of industry; at least, she took upon herself to rebuke others for their idleness. She used to make progresses with her daughters among the various convents that abounded in Spain, and do needlework for the instruction and encouragement of the nuns, who, we are informed, were too much given to idleness and frivolity. The nuns must have disliked this interference with their habits, and most likely the royal lady did more harm than good by her officiousness.

At Knole, another Kentish mansion, not far from Penshurst, there is shown a room that was fitted up to receive King James I. The cost of its decoration was twenty thousand pounds (one hundred thousand dollars). The bed alone cost eight thousand pounds (forty thousand dollars): its hangings are of gold and silver tissue, lined with richly embroidered satin. The chairs and stools are of similar materials and design. At Hatfield House, the seat of the Marquis of Salisbury, there are exquisite specimens of the embroidery of this date.

But the taste for embroidery was not confined to the rich and great, and served not only for these great displays

of magnificence: executed in humbler materials, needlework ornamented nearly every house. Many curious books of patterns for lace and all sorts of needlework were formerly published, of which a list is given in Douce's Illustrations of Shakespeare. From the scarcity of one book that went through twelve editions, Mr. Douce supposed that these books were generally cut to pieces, and used by women to work upon or transfer to their samplers, as copies are now so rarely to be met with.

But towards the middle of the seventeenth century the glory of embroidery in England began to wane. Civil war and Puritanism were alike unfavorable to it, the latter especially. There was a slight revival of its use after the Restoration, but principally for costume, the fashion of which is always changing. In France the art was flourishing; and M. de St. Aubin, embroiderer to the King of France, says that embroidered fabrics for coats and waistcoats sometimes cost as much as a thousand francs the yard, money being then twice as valuable as it is now. In England the embroidery-trade had fallen so low that in the reign of George II. it was judged necessary to protect it by somewhat severe enactments. "No foreign embroidery," so runs the statute, "shall be imported, upon pain of being forfeited and burnt, and penalty of a hundred pounds (five hundred dollars) for each piece. No person shall sell, or expose for sale, any foreign embroidery, on pain of having it forfeited and burnt, and penalty of a hundred pounds. All such embroidery may be seized and burnt, and the mercer in whose custody it was found shall forfeit a hundred pounds." In spite of these protective measures, embroidery, as a trade, actually died out in England. And the causes of this are not far to seek. Wars, civil and foreign, had drafted off the men in large

numbers.[1] Trade and manufactures took so many new directions, that fresh fields of enterprise everywhere attracted men; so that embroidery fell almost entirely into the hands of women, and became inferior in design and execution, and also more expensive. As an accomplishment for ladies it lingered on into the beginning of the present century, but the true principles of the art were lost. Our grandmothers called their style of work *pictorial* embroidery; and in that one word lies the explanation of the gradual but total eclipse of the art. Form, color, and composition are the only elements of graphic art that are permissible in embroidery; but our grandmothers, forsaking the paths of decorative righteousness, went wandering after the strange gods of chiaro-oscuro and perspective, and wasted their time and talents over wretched copies of historical pictures by the great masters, and worse imitations of natural landscape. This fashion culminated in Miss Linwood's exhibition, which was one of the stock sights of London. Miss Linwood was mistress of a school at Leicester, and she began to imitate pictures with her needle in 1785, and in the following year received a medal from the Society of Arts in honor of her work. When she had finished a sufficient number of her productions, they were exhibited at the Hanover Square rooms; and forty thousand visitors went to see them during the first season. Soon afterwards the collection was taken to Leicester Square, and exhibited to the public in the same house in which the Earl of Aylesbury had entertained Peter the Great, and in which George III. had lived while he was Prince of Wales. Here they remained till their author's death in 1844. She had refused three

[1] In France, before the Revolution, men were very generally employed in embroidery. The generals Hoche and Moreau were embroiderers before they turned soldiers.

thousand guineas (fifteen thousand dollars) for her principal work, which was the "Salvator Mundi," after Carlo Dolci;[1] and Miss Linwood bequeathed it to the Queen. The value of her work, however, had become so reduced, that when it was sold after her death at Christie and Manson's the whole collection, with the exception of a few that were reserved, only realized a thousand pounds (five thousand dollars). Miss Linwood was a remarkable person; and, as her exhibition enabled her to realize a handsome fortune for herself, her labor and skill cannot be said to have been entirely thrown away. But it could have done good to no one else. To the art of embroidery it was positively injurious; for persons without Miss Linwood's patience and judgment thought to follow in her steps, but their productions, for the most part, were considerably beneath contempt. And so it came to pass, that, the true principles of embroidery being lost, women with real artistic feeling turned their attention to other branches of art; while Berlin-wool work, which just then came into fashion, engaged the thoughts and fingers of their less intellectual sisters, and colored embroidery in England soon became a thing of the past.

The same fashion for embroidery was prevailing at the same period in America among our grandmothers. Many families can show specimens of this work which are very valuable. Some of it is done upon coarse, soft cotton, the cotton from India used in those days, the pattern merely done in cross-stitch. But there were also specimens of work on this same material done in the stitch now just coming into fashion, with designs more or less graceful or conventional, which have stood time and "washing" wonderfully.

[1] And we hold up our hands, and cry out on the extravagance of the time, when at the present day a few thousands of pounds are given for a fine picture by a modern painter!

In Boston, at the beginning of this century, was the celebrated school of Miss Welsh. She taught embroidery in flosses, and young ladies went to her for a month's lessons to learn how to work "a piece." This piece usually represented some memorial subject, usually a monument, by the side of which one or more mourning friends were standing on a pavement of marble, done in shades of gray. The faces of these figures were put in in colors with the brush by some artist, who made no attempt at portraiture, but who would depict red hair and blooming cheeks to suit his own ideas of color. At the time this instruction in embroidery was the crowning point, "the finish" of a young lady's education, who took away with her, also, a sample of letters done in cross-stitch.

These silk embroideries will bear close study, in these days, as a lesson in careful workmanship, and blending of shades, "where the colors meet and seem as one," as described by Ovid.

There was, however, in England, yet another cause for the utter oblivion into which such embroidery fell; it was not wanted. It was not used in the Church, the only article of a decorative nature worn by clergymen in the pulpit being that grotesque appendage called bands; and the beadle, sole relic of a departed splendor, who yet shone forth resplendent in scarlet much belaced with gold, did not — gorgeous creature though he was — require embroidered apparel. The pseudo-classic revival at the beginning of this century had imposed a taste for skimpiness and colorlessness in dress and decoration; and at the beginning of the present reign, by a dismal freak of fashion, dowdiness reigned supreme, and gaudiness and tawdriness were her ministering fiends, while vulgarity was lurking in her train. Fortunately we were shortly delivered from her thrall, and our deliverance came from the East.

In the exhibition of 1851, the Indian textile fabrics and embroidery work charmed all our true artists and men of taste; and they were instant in their exhortations to us to learn the true principles of color and design, which were shown in those beautiful objects. These truths had been preached to us before, but we had turned a deaf ear. Fashion, however, could not stand against this later revelation; and an improvement in taste, slow and hesitating, began. The late Mr. Welby Pugin, too, had been working hard in another direction in England. In the mediæval court of the same exhibition, were some textile fabrics for church use, which had been designed by him, and manufactured at Manchester under his direction. A German lady took with her from England a cope that had been made from one of these fabrics, and this vestment came into the hands of Dr. Rock. "While so glad of his new gift, it set the worthy canon thinking that other and better patterns were to be seen upon stuffs of an old and good period, could they but be found. He gave himself to the search, and took along with him over the length and breadth of Europe that energy and promptitude for which he is so conspicuous; and the gatherings of his many journeys, put together, made up the bulk of a most curious and valuable collection, the only one of its kind, which has found a home at the South Kensington Museum. Thus have these beautiful art-works of the loom become, after a manner, a recompense, most gratefully received, to the land of those men whose actions, some thirty years ago, indirectly originated their being brought together."

We quote the above passage from the introduction to the catalogue of textile fabrics and needlework, now contained in the Museum of Science and Art at South Kensington, by Dr. Daniel Rock. This collection, together

with beautiful specimens lent from time to time, has had a very determining influence on the art of embroidery in England; but the credit of its actual revival is almost entirely due to Mrs. Welby, through whose exertions a school has been established and maintained. A princess, the Princess Louise, has taken the school at South Kensington under her protection; and the taste of fashion is setting strongly in the direction of "art-embroidery," to use an expression now in general use, but which savors somewhat of affectation, as, indeed, do many of the productions of the style now in vogue. Nevertheless, the vagaries of fashion apart, there is no doubt that a great improvement in taste in domestic decoration has taken place within the last few years, and we hope the improvement will be widely extended.

In many houses recently fitted up, embroidery plays the part it should in the abodes of wealth. At a small house in Berkeley Square, the drawing-room curtains are of gold tissue worked with colored flowers in silk, and the portières are of splendid Japanese work on crimson satin. But not only in the mansions of the rich do we hope to see improvement. Crewels are now so cheap that every home almost, in England, no matter how humble, may be brightened by sweet and cheerful color. In dress, too, embroidery is becoming an important element. In the account of a late garden-party at Chiswick of the Prince of Wales's, we read that one lady wore a Louis Quinze waistcoat of ivory silk embroidered with flowers; another had a scarf tunic of white satin embroidered with gold; and a third, a cuirass of cloth of gold richly embroidered.

In Boston we have some admirable specimens of tapestry and embroidery exhibited at the Art Museum, — Persian fabrics, and Prague rugs, and some admirable ex-

amples of Moorish embroidery, and later work, brought from the Centennial Exhibition.[1] And in all our cities are, from time to time, exhibitions of embroidery that will serve to awaken and preserve the taste for this art.

In conclusion, we would impress upon our readers that embroidery is a fine art, and should be therefore treated seriously. Restless people who like fancy-work because they "must always be doing something," and vacant-minded people who "like to be employed" if the employment saves them the trouble of thinking, had better keep to their Berlin-wool patterns and their *broderie Anglaise*, and steer clear of artistic needlework. To those who look upon embroidery as something more than a mere mechanical occupation for their fingers, we would recommend fixed hours for work, when they will not be interrupted, and, if possible, to set apart a room, where the frames will be always placed, the materials always at hand, and the designs well arranged and easy to find when wanted. Work done in convents and in trade *ateliers* is always much superior to amateur work done at home; and the chief reason is, because at home there is neither the daily application nor the steady perseverance which are always needed to make the thorough artist.

[1] The McCullom collection at present (1878) exhibited at the Boston Art Museum displays valuable specimens of embroidery from the earliest times, as well as exquisite examples of lace-work.

CHAPTER II.

MATERIALS USED IN COLORED EMBROIDERY.

"Richesse a robe of purple on had,
Ne trow not that she had it mad,
Ne by a thousand deale so riche,
Ne none so faire, for it full well
With orfrais laid was every dell
And purtraid in the ribanings,
With Dukes stories, and of Kings."

CHAUCER.

I.— LINEN.

THE textile fabrics suitable for embroidery are not very numerous, and, with very few exceptions, are exactly similar to those that were in use centuries ago. Modern industry has not done much for us, either by discovering new materials, or by inventing novel modes of manufacturing the old ones. Linen is one of the oldest fabrics used for embroidery: it is well adapted for that purpose, and many kinds may be used.

Roller-towelling, of a loose texture, is an excellent material, especially for beginners and children, as it is easy to work on and very cheap. It may be used for anti-macassars ("tidies" for chairs), table-mats, kettle-holders, d'oyleys; but it is too gray and coarse and narrow for light tea-cloths to put under a tea-service, though it is used for that purpose. We have also seen it used as a temporary cover to protect a costly Turkish table-cover,

instead of the latter being removed when the table it covers is used for writing, &c.

"Crash" is the specific name of the gray linen now so much used for crewel-work, that embroidery on it in crewels is often called "crash-work." But as it is possible that the present fashion — which, indeed, almost amounts to a rage — will soon pass away, we do not recommend this material for any piece of needle-work. For "tidies" it is excellent; so it is for toilet-covers, toilet-mats, and nightdress-cases, which may be worked to match, and which make very pretty sets when finished. But for drawing-room curtains, and portières, embroidered with silks, we should advise nobler materials.

There is a lighter towelling, that, if chosen with judgment, makes excellent embroidery stuff: it is found of a very agreeable color, warmer in tone than crash, and pale enough sometimes to be used. The English use this for "tea-cloths" for their favorite "five-o'-clock" teas.

Very beautiful white linen, of a good width, may be had for "five-o'clock-tea-cloths." The warp and the woof should be of the same thickness in linen used for embroidery.

Fine white linen is sometimes used for silk embroidery, especially when the whole surface is to be covered.

Twilled linen, very stout, and of a narrow width, is made sometimes expressly for borderings.

There is also the "mummy-cloth" before alluded to, both linen and cotton. The linen forms a charming material for embroidery. The cotton is heavier, but suitable for curtains. A pretty linen material like striped jean is very handsome for embroidery; and nice white duck, if found smooth and even, is also serviceable.

All these fabrics can be found now in most of the shops

where materials for embroidery are sold, with varieties of names, — mummy-cloth, bamboo-cloth, &c.

Strainer-cloth is used for curtains, and embroidery is very pretty on it. It resembles a little the thin cottons made in India, and used for embroidery.

II. — COTTON.

Very few cotton textures are used for embroidery. Our American cottons are too heavy. Unbleached sheeting or cotton flannel, a thick coarse twill of the color technically called "gray," but really yellowish, is, however, much used for crewel-work just now. Very pretty summer frocks for little children may be made with it, ornamented in crewels; and, as nearly all crewels wash well, an elegant little costume may be had at a very small expense.

Twilled cotton may be had in several colors, and answers very well for some purposes to which ornamental needlework may be applied, — for instance, the covering of chair-seats. In this material there is a fine, cool earth-brown, inclining to purple in the shadows, which has a rich effect as a foundation for embroidery. There is also a very dark blue, which is an excellent color, or any color can be obtained by dyeing.

Muslin may be used for embroidery. We have seen very pretty aprons worked in crewels, which, with a little care, wash extremely well. Doubtless most of our readers have seen and admired exquisite specimens of Indian muslins enriched with needlework in gold and floss-silk. We do not say that it would be beyond their skill to imitate these productions; but as the muslin fitted for the purpose is both expensive, and difficult to obtain, we do not counsel them to attempt the task, except for such unimportant things as sashes and little scarfs.

III. — WOOLLEN FABRICS.

Serge is one of the very best materials for embroidery. There is a thin, harsh serge, and there are other kinds that are thick, soft, and rich-looking. The first is by no means the worst. There is also a serge which is twilled only on one side, and which makes a capital firm ground for needlework.

Cloth is well adapted for appliqué work and silk embroidery, but it does not do so well for crewel-work as serge. It should be chosen with very little dress (to use a technical term) upon it.

Cloths and serges may be had in all colors. We have seen some exquisite salmon-pinks in the former, and beautiful blues and yellows in the latter. Blues seldom look well in cloth, the material is too smooth and glossy; but the diagonal rib of the serge fabrics produces a play of light and shade that takes off from the coldness and harshness of the blue tints.

Merinos and cashmeres may be embroidered in silk for dresses, jackets, &c.

These fabrics can be found at the principal upholsterers.

IV. — SILK FABRICS.

Nearly all kinds of silk are suitable for embroidery: even thin sarcenets will look well when backed by holland or paper. The thin silks also may be used for appliqué work, with very good effect for purposes where great strength is not required. The rep-silks and diapered silks, thick and soft, are almost the only kinds of silk that should be used for ecclesiastical embroidery.

Of all textile fabrics, however, there are none to compare with satin for beauty of effect, when embroidered

with silk. Its surface, smooth and lustrous almost as polished metal, reflects surrounding colors to a greater extent than any other woven material; while, from the peculiarity of its texture, its highest lights are few and crisp, and the greater part of its surface, therefore, is nearly always in half-tint or shadow, and the deep shadows of the larger folds are themselves lighted up by innumerable reflections. This shimmer of light and shade — this changefulness — serves to bring into harmony colors the most harshly opposed to each other; and therein lies the explanation of the fact that ladies may venture to wear satins of a color that in any other stuff would be, to say the least, "very trying" to their complexions. Nevertheless we would not be understood to counsel our readers to embroider satin without any regard to harmonious arrangement of color, and to trust to its precious qualities to set things right for them.

V. — PILED FABRICS.

Velvets, both cotton and silk, receive embroidery well. They are also used in appliqué work on serge, cloth, silk, and velvets of another color. When a very pure white is required, it is almost necessary to use cotton velvet, as silk velvet nearly always inclines to gray or yellow. The shorter the pile of velvet, and consequently the more costly, the better it is adapted for needlework.

Utrecht velvet looks very well ornamented in crewel-work, and is especially suitable for mantle-piece hangings, wall-friezes, portières, and curtains.

There is also a handsome material in ribbed velveteen, which may be had in nearly all shades of drab and brown, and which looks extremely well for similar purposes, when worked with a fine, bold design in crewels. It should be very soft, thick, and pliant.

VI. — CREWELS, SILKS, GOLD AND SILVER.

Crewels are the only kind of worsted used for colored embroidery. They are made with only two plies, and their loose twist causes them, in working, to form lines which may be compared to the lines in copperplate engravings. This is a very great advantage from an artistic point of view. In color, too, they may be brilliant without being harsh; and they are to be had in such an immense variety of tints and shades, that in working with them one may almost be said to paint in worsted.

The embroidery silks are floss (coarse and fine), Dacca and Mitorse silks, and filoselle.

Dacca is more useful than floss, on account of the readiness with which it can be split into filaments.

Mitorse is an excellent silk, though Berlin silk is to a great extent taking its place. It is the silk used by the Chinese and Japanese for their double embroideries; but it requires skill in using, as it is difficult to keep the twist of one size.

Filoselle is what the French call "*bourre de soie.*" It is made from the waste cocoons: that is to say, the cocoons from which the moths have been allowed to emerge, causing thereby a "solution of continuity" of the filament. Instead, therefore, of the silk being reeled off, it is spun, and is, in fact, the raw material from which what we call spun silk is made. Filoselle is not much used in embroidery at present; but as it is cheap and very durable, and easier to work with than floss, there seems no reason why it should not become more general. Lack of brilliancy would not be an undesirable quality in embroidery for dresses for daily wear.

Purse-silks and silk cords are also used in embroidery.

Sewing-silks, when thick and soft, of the kind sold in skeins, may also be used. The Japanese embroideries on satin, now so much in vogue for mounting as screens, are nearly all executed in a silk which appears to be similar to our sewing-silks.

Chenille was formerly much used in combination with silk, in embroideries on the more precious stuffs.

Gold and silver are not much used at present, except in church embroidery, which does not come within the scope of the present work. Perhaps, now that gold and silver braid is so generally worn on dresses, fashion may give a turn to these materials for embroidery. Cord is generally used for edging; and "passing," as it is termed, for "laying" or "couching."

We read in the latest accounts of the fashions, that kid, richly embroidered, is now being used for the close-fitting *cuirasse* bodies of ladies' dresses. We do not think, however, that this material will have more than a temporary and limited vogue.

Silk embroidery is at present rather expensive work; so our readers will be glad to hear that there exists a reasonable expectation that in a very short time a large supply of silk, unadulterated, and of the finest quality, will be brought into the market from Australia. The climate of Australia is admirably adapted to silkworm culture; and the soil suits the mulberry-trees, which have been extensively planted in that country. Both trees and worms succeed beyond even the expectation of the company formed to promote this important industry. With regard to materials, fresh fabrics are now constantly presented; and an opportunity for choice in tone and color is given for the most artistic workwoman, who had better select for herself from the most enterprising of the dealers in these things.

CHAPTER III.

IMPLEMENTS.

"Implements of every size,
And formed for various use." — COWPER.

"The needle's sharpnesse profit yeelds and pleasure."
JOHN TAYLOR: *The Needle's Excellency.*

THE implements used in colored embroidery are few and simple.

For Illustrations, see Frontispiece.

The needles used are the ordinary round-eyed needles, and the long-eyed embroidery-needles. The latter are used for crewel and floss silks, and the former for twisted silks and cords and for gold and silver threads. No. 19 (illustration) will show the form of needles desired for crewels and floss. They are what are usually called worsted-needles, pointed; though for many materials a common darning-needle, if it can be found sufficiently fine, would be preferred. They should be chosen so large as to allow them to carry the thread easily through the stuff to be embroidered, and the eye should be large enough to take the thread immediately, and allow of its being drawn backwards and forwards without distressing it. If you have to tug a needle through the stuff, it is too small, and should immediately be rejected; for tugging spoils material, and, besides that, wastes the time, strength, and temper of the worker, to a much greater extent than

might be generally supposed. It is almost needless to say, always choose the *best* needles. Thimbles should be particularly smooth; if new and rough they catch and worry floss silks and loosely twisted threads. They should, therefore, before being taken into use for embroidery, have been used for common needlework for some time.

A stiletto (see illustrations Nos. 7, 8) will be wanted to make holes for taking thick edging cords through the stuff.

Another tool is necessary to the embroiderer. This is a little instrument of steel called a "piercer" (illustration 9) round, and pointed at one end like a stiletto, and flat at the other. It is used in gold embroidery to help *lay* the threads, and also in raised work in crewels and silk, and in church embroidery in working silk over cardboard.

A frame is necessary in some kinds of embroidery. The ordinary four-piece frame, the same as used for canvas work, is too well known to need description. (See cut, figs. 2, 3, 4, 5.) The tambour frame is better for dresses and large pieces of work, as no sewing of the stuff is required. It consists of two hoops fitting closely one within the other. (See cut, fig. 1.)

Before leaving the subject of tools it may be well to give a hint or two as to the hands, the most important implements of all. It is *essential*, in all kinds of embroidery, that the hands be clean, soft, and dry. The slightest roughness of the skin will catch and "tease" floss silk: therefore, if the forefinger be rough from plain sewing, it should be well rubbed with pumice-stone. A little silver shield is sometimes worn on the forefinger of the left hand to protect it. In winter the hands should be washed with oatmeal, and most carefully dried. Do not grudge

five minutes or more for drying your hands well; use a soft old towel, and do not give over rubbing and drying till the towel glides quite smoothly over the skin. The only reason why people have rough hands in winter is that they do not dry them thoroughly after washing. In summer if your hands are inclined to be damp, and you are doing delicate work, wash them frequently in warm water. Take off all rings, bracelets, and the innumerable chains, chatelaines, and other *bibelots*, that ladies are so fond of hanging about their persons, before you set to work: they catch and pull your materials, and bracelets fatigue the wrists more than you are aware of. Rings, too, impede the circulation, and cause weariness in the fingers.

Unless your dress be perfectly fresh and clean, it is well, while you are embroidering, to wear a large linen apron with a bib to it. A pair of linen cuffs should be drawn over your sleeves. The apron should be made with pockets large enough to hold an ample supply of materials, or to take one end of the stuff if you are doing a large piece of work. The support which this gives prevents a good deal of fatigue from the weight of the material, and it also prevents the work from being pulled and dragged. Thus attired, your aspect will be far from romantic; but you will be amply repaid for the little sacrifice of personal vanity that you may make by the appearance of your work when finished. Even the coarsest and dingiest materials, the darkest crewels on the roughest towelling, show the difference between careful and slovenly treatment, and are the better for dainty niceness of manipulation.

Paste will frequently be required; and, though it may seem a very common thing, very few people know how to

make it well. It may be bought ready-made at a book-binder's; but, besides being more expensive, it is also more troublesome to purchase ready-made, and a shop may not always be within reach. We give directions how to make it.

Mix some flour and water in a pipkin or saucepan (a pipkin is best, because you can keep it in your workroom, and it does not look unsightly). Add a pinch of rosin or alum to every handful of flour; when quite smoothly mixed, set it on the fire, and keep stirring with a wooden spoon till it thickens. It should not be kept more than a few days.

For appliqué work, as described on p. 44, where paste is necessary, great care should be used in applying it.

After the material is cut out in the figure required, such as a leaf, flower, or scroll, lay it upon clean paper or a towel, and apply the paste with a brush on the wrong side; then put the figure on the foundation in exactly the position where it is needed; lay a towel or smooth cloth over it, and press it with a flat-iron, not too hot. If too much paste is used, it will ooze out from beneath the pattern, in which case, for certain materials, a sponge and warm water may remedy the difficulty. But it is better to be careful that the paste is not too moist, and to use only just enough, as many materials would be injured by water.

CHAPTER IV.

METHOD.

. . . "And with her needle composes
Nature's own shape, of bud, bird, branch, or berry;
That even her art sisters the natural roses,
Her inkle, silk, twin with the rubied cherry."

SHAKESPEARE.

I. — TRACING AND TRANSFERRING.

IF the worker is a good enough draughtswoman, we should advise her to draw at once on the material to be wrought upon, if it be not very costly, as her work will thus have a greater freedom of effect. Unless, however, she is very certain of her ability, she had better, at all events at first, attempt only floral designs. In flowers and leaves, exactness of form is not of much importance; but it is otherwise with an ornamental scroll. If she is not skilful enough to draw her design directly on the stuff, she must have recourse to the somewhat tiresome process of tracing and transferring, for which we will now give instructions.

The design may be traced on cartridge or drawing paper, either by placing it against the glass of a window with the cartridge above it, and tracing it with a pen or pencil, or else by first tracing it on tissue or tracing paper, and then transferring it by placing it on the cartridge with a piece of transfer-paper between the two, and going

carefully over the design with an ivory style. The design traced on the cartridge must now be pricked carefully and evenly with a pin or a steel point. It is then to be laid on the material, and pounced; that is to say, pounce or powder is to be rubbed through the pin-holes. When this has been done, the paper is to be removed, and the design will be found to be marked out on the material in little dots. When the halves or four quarters of a design correspond, time may be saved, and greater accuracy obtained, if, instead of drawing each portion of the design, the paper be folded in two or four divisions, and the pattern drawn on the upper side only. The holes can then be pierced through the several divisions at the same time. In this way a more correct pattern will be produced than if every part had been pricked and pounced separately.

Powder-blue or pulverized pipe-clay makes a good pounce. For a dark outline the pipe-clay should be mixed with finely-powdered charcoal. The charcoal used by artists is the best for this purpose, and may be had at the artists' color-shops. Some persons rub in the powder with a stiff, hard brush, of the kind formerly used for Poonah painting, with all the bristles of a length; but a better tool for this purpose is made of list rolled up very tightly. Care should be taken to place the design on the material in the exact place it is to occupy; it should be fixed in its place with weights, and the rubbing should be so managed that neither the paper nor the material shall be disturbed: otherwise the dotted impression will be blurred and indistinct.

When the pricked outline has been removed, the design must be gone over with paint. Use cobalt if the pouncing has been done with blue, and Chinese white if with pipe-

clay, or sepia if with gray. Indian ink makes a good outline on white linen, and may be used with a pen. For painting the outline a short stiff red sable is the best kind of brush. Go over the outline with few and free touches: do not be always lifting the brush, but make bold and sweeping strokes, or the outline will be stiff and feeble, and your embroidery, consequently, an inferior performance. For many purposes, transferring-paper answers to trace the impressions of a pattern. Care should be taken to use the better transferring-paper which does not "crook" the cloth.

II. — FRAMING.

A frame is not essential for all kinds of embroidery. For church-work, embroidery over cardboard, and floss-silk work, however, it should be used. A strip of strong linen or tape should be stitched along the woof ends of the material, which must then be sewn firmly with strong doubled thread to the webbing on the frame. When this has been done, the laths of the frame are to be slipped through the mortice-holes of the other pieces, and the pegs fastened in. The strain should be increased gradually and cautiously till the tension appears sufficient. The woof ends must now be braced to the side-pieces with fine twine. A packing-needle threaded with twine must be drawn through the upper right-hand corner of the tape or linen, and the end securely tied. The twine must be sewn over the lath till the lower corner is reached, knotted securely, and cut off: the other side must be done in the same manner. When the material is larger than the frame, it may be sewn on to the bars, and rolled round one of them, with tissue-paper and wadding between to pre-

vent the creasing of the stuff; when the portion in the frame is finished, it is rolled round the opposite bar, and so on until the work is finished. Or it may be managed in this way, if the stuff to be wrought upon is precious; brace a piece of fine holland in the frame, and then carefully place a portion of the velvet or satin on the holland, and tack it down with small stitches and fine thread. When this piece of the work is finished take it out, put in fresh holland, and spread another portion of material. In this way very large surfaces may be covered very easily and well. A large frame adds greatly to the fatigue of working, and is really very seldom necessary.

III. — PREPARATION OF MATERIALS.

In many cases the material wrought upon requires strengthening by a lining of stronger and less costly stuff. Linen or fine holland is generally used, and very frequently paper: sometimes both paper and holland are employed together. When the *backing* (to use the technical term) is of linen or holland, the process is as follows: The linen is stretched on a frame in the way above described, and, when quite tightly strained, should be covered smoothly and evenly with paste; the velvet or silk is then to be laid upon it, and pressed down, great care being taken that every part of the upper material shall be in immediate contact with the lower. It is best to spread the paste with the fingers, in order that no little lumps be overlooked. Some persons make use of a brush, which is by no means so good a tool as the fingers for producing an even coating of paste. When paper is used for a backing, the woven fabric may be stretched first in a frame, or not, as the worker pleases. With large pieces it is perhaps more convenient to back the material first. When both linen and

paper are used together, the paper should always be undermost, be pasted on first, and allowed to dry completely before the uppermost material is laid down. It is scarcely necessary to observe that the paste must be allowed to dry completely before the embroiderer sets to work.

It may be imagined that these several thicknesses of material will render the working difficult; but this is not the case, as the extreme tension, caused by the framing, makes the admission of the needle easy.

A good deal of embroidery is done by working designs first on linen, and then applying it on richer stuffs. When this is the case, the embroidery is executed first, and then backed by paper; when quite dry it is taken out of the frame, and cut round with a sharp pair of scissors, leaving about one-sixteenth of an inch of linen round the embroidered part, which must be laid on the velvet, and tacked down if the latter is loose; if it is framed, the piece of embroidery should be fastened on it by small pins thrust perpendicularly through. It must then be secured by sewing over in small stitches. The edge of the linen must afterwards be dissimulated by a gold or silver cord fastened down by fine sewing-silk matching the cord in color.

Much of the old embroidery is done in this way, though of course we cannot be sure that it was executed so originally; it being quite possible that the same embroidery may have been transferred to new foundations several times.

Thin and transparent materials, such as muslin or net, may be placed over a muslin lining with the pattern traced thereon, which may be cut away when the work is finished. In many cases the back of the embroidery should be smeared with paste, in order that the ends of silk, &c., may be secured.

IV. — CARDBOARD.

Embroidery over cardboard is principally employed in church-work. For domestic purposes, however, it is occasionally wanted, as, for instance, in monograms and devices for curtain and mantlepiece valances. We therefore give directions for it.

The design is to be drawn in pencil on the cardboard, and then cut out with a penknife or sharp scissors. Care must be taken to leave pieces of cardboard, called "*stays*," to connect together the various parts of the design which might otherwise become disconnected in the cutting out. Then place it on the material, and tack it firmly down with packthread. When it is secured the "stays" may be cut away. The best cardboard for this purpose is called thin mounting-board.

V. — THE STITCHES, AND THE MODE OF WORKING.

The stitch used in crewel-work is very simple and very old; though it goes by the name of the "South Kensington stitch," as though it had been invented at the South Kensington school. This name is erroneous; for, as we have already stated in speaking of the work of two generations ago, it is the stitch used by our grandmothers, and might with more propriety be called "our grandmothers' stitch." It is the least mechanical of all stitches used in fancy-work, and much discretion in its practice is left to the worker. It is like the hatching in chalk and water-color drawing: so that the effect be good, it signifies but little what means the artist takes to produce it. This freedom gives a peculiar charm and fascination to working in this long-stitch, which, indeed, has been not inaptly called "painting with the needle."

A knot being made in the worsted, it is brought from the under side of the cloth or linen to the surface, on the line marked out for the pattern. Then the needle is passed back again from the upper side, on the line of the pattern, at about a quarter of an inch distance, more or less. It is again brought up below, at about half way from the first point, *at the left* of the thread, and carried on about as far beyond the second. (See diagrams[1] 1 and 2.) If the line is to be made wider (the stalk, for instance, broader, or a leaf or flower to be filled in), after reaching the top of the pattern the same stitch must be worked back inside the first line, the *needle being reversed.* The work might be turned, but a little practice will make reversing the needle more convenient. The object is to bring the lines of work closely together, each new stitch covering the stitch of the line just worked, — "imbricating" it, as the tiles are put on a roof. (See diagrams 3 and 4.)

DIAGRAM 1. — CREWEL STITCH.

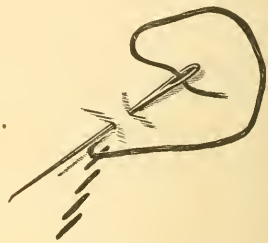


DIAGRAM 2.

The length of the stitches must be left entirely to the judgment of the worker, who will make them longer or shorter according to the extent of surface to be covered, the abruptness of the curves, the coarseness or fineness of the material wrought upon, and the destination of the work when finished, &c. Naturally a closer stitch and more solid work are required for antimacassars or sofa-cushions, which are always coming in contact with fidgety and restless human beings decked out with every kind of ornamental excrescence likely to pull

[1] In these diagrams the spaces between the stitches are much enlarged.

and catch at worsted-work, than for a frieze of needle-work nailed immediately under the ceiling.[1]

The stitches should be smoothly and evenly laid, and should resemble the woof of satin.

In working, the outline is to be covered first; for instance, in working the stalk of a flower, begin from the lower end first, and work on the outline till it is crossed by a leaf, or terminates in a flower; then pass the needle to the other side, and work back again to the lower end; then work another line of stitches *inside* the outline till the stalk is filled up. (See diagram 3.) Leaves that are all one color are worked in the same way, and the veins are put in last. (See diagram 4.)

DIAGRAM 3. — WORKING AN OUTLINE.

DIAGRAM 4. — OUTLINE OF LEAF.

Variegated leaves and shaded flower-petals are treated differently, though the stitch is still the same. The outer edge of color is worked first, beginning *on* the outline, and going towards the centre. Be careful not to take *all* the stitches right up to the inner edge of color, so that the two shades may dovetail into one another, and a sharp, hard, defined line be avoided. (See

[1] In speaking of Paolo of Verona, Vasari mentions with approbation the fact that he worked with the old-fashioned *close* stitch, which besides greater solidity had the advantage of producing an effect more like painting. "This manner of working," he goes on to say, "is now nearly forgotten, and a longer stitch has been adopted, which is less durable and less agreeable to the eye."

diagram 5.) It is quite easy to make curves and angles in this stitch, taking care that the lines of stitches follow the direction of the fibre or *grain* of the object imitated in needlework. Thus the stalk of a plant should never be worked *across*, as we frequently see it done, but invariably lengthwise. Work the leaves the same direction as the fibres in a natural leaf. With such leaves as brambles, do one side of the leaf darker than the other. Old-fashioned pieces of *pictorial* embroidery may be advantageously studied in this respect, though we do not recommend our readers to imitate them in others. Good line-engravings, too, will often afford useful hints as to the direction of stitches. Indeed, an embroideress will, if she loves her art, always have her eyes open, and her mind alert and ready to find instruction. It is very necessary to fill up thin places in this stitch without any appearance of patchiness.

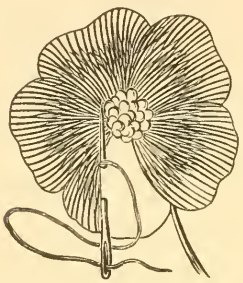


DIAGRAM 5. — STITCHES FOR SHADING.

Embroidery in floss silk is executed in this way, the stitches being carefully *laid* with the piercer. This little implement is of great use in working with floss silks; it keeps the fibres open and broad, whereas without it they would be constantly twisting. Before the silk is pulled right through the stuff, it should be passed over and spread on the flat end of the piercer.

This kind of stitch, which the French call *point perdu*, because its beginnings and endings should, in good embroidery, be *lost* and undefined, is, of course, not available

for twisted silks, which require a different treatment; and *point passé*, or satin stitch, must be adopted. This consists in *passing* the silk from one outline to another. Those beautiful pieces of Indian and Chinese embroidery, with the right and wrong sides exactly alike (making, indeed, two *right sides*), are wrought in this manner. The piercer here again comes in usefully for keeping the stitches even and smooth. Sometimes it is desirable to *raise* certain portions of the work: this may be done with cotton, and the silk taken over the padding, as illustrated in diagram 6. This stitch is used for embroidery over cardboard; and, when the pattern is to be raised, a piece of string should be sewn in the centre of the cardboard, and the silk taken over it. The stitches should always be taken in a slanting direction; that is to say, they should, if possible, never run parallel to either the warp or the woof of the material.

DIAGRAM 6. — SATIN STITCH.

Button-hole stitch, coral stitch, chain-stitch, knot-stitch, fern-stitch, &c.,[1] are only used in appliqué work, and then principally to strengthen the material that makes the pattern, and to enrich it. A stitch called point Russe,[2] a long back-stitch something like herring-bone stitch, is sometimes convenient for light grasses or stalks, by way of contrast to the heavier work in grouping. The French knot is used in most kinds of embroidery; and, as it requires some skill, we recommend our readers to practise it first with common materials.

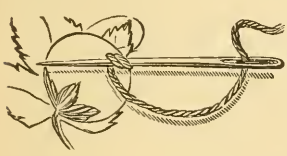


DIAGRAM 7. — FRENCH KNOT, I.

[1] Descriptions of these stitches are given in part II. Art Needlework.

[2] This will be found described, with illustration, in part II. Art Needlework.

It is worked thus: Take about four threads of the material on the needle (or more in coarser work), draw the needle half out; wind the thread (crewel or silk) twice round the point of the needle, hold it tight with the thumb, draw the needle out carefully, and insert it in the place where the stitch was begun, and draw it out at the place where the next stitch is to be worked. (See diagram 7.) In working without a frame, you vary a little in the manner of placing the needle in completing the stitch. Before drawing the crewel or silk out of the material, hold it tight with the left thumb; leave the needle in the same position, wind the thread twice round it; turn the needle from left to right so (follow the direction of the arrow) that its point arrives where the cotton was drawn out (marked by a cross in illustration); insert the needle there, and draw it out at the place of the next stitch. In one case, to complete the stitch, after winding the thread round, you put the needle in where the stitch was begun: in the other, you put it in where the thread was drawn out. French knots are used for filling up the centres of flowers or wherever raised work is needed.

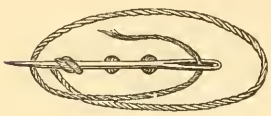


DIAGRAM 8. — FRENCH KNOT, 2.

Edging cords and gold are fastened down by fine sewing-silk taken over them. When the outline is finished, a hole must be made in the stuff with a stiletto, the cord cut off, and the end threaded on a large round-eyed needle, taken through the stiletto-hole, and fastened off securely at the back.

IV. — APPLIQUÉ WORK.

"*Appliqué*" is a French word, which, as it has now no equivalent in the English language, we are forced to use.

"Application" and "applied work" come nearest to the true signification, but are rather awkward to use. Appliqué work consists of a pattern cut out in one color or stuff, and laid on or applied to another.

Appliqué work may be executed in almost every material and for almost every purpose. It is probably the oldest kind of decorative needlework: it certainly is the most simple. Neatness and some degree of mechanical skill are all that are required in the manipulation of the materials. In this kind of ornamental work, even more than in the others, design and color are of higher importance than mere stitchery.

Cloth is one of the most satisfactory materials for appliqué work. It is easy to cut, and at the same time is very solid. It can be had in a great many different shades and colors. The pattern should be traced on it in the manner that has already been described, and cut out with a sharp pair of scissors, and gummed or pasted on to the stuff it is to ornament. When quite dry, it must be secured with fine sewing-silk of the same color, and afterwards worked over with purse or embroidery silk in button-hole stitch in another shade or color. If an edging of cord is used, the button-hole stitch is not required. The cord is sewn down with fine sewing-silk of the same color. When the design is complicated, or in many colors, or it is to be executed in more precious stuff, a tracing should be made on the material it is laid upon, and the parts carefully numbered: they should fit together like a dissected map. In working with velvet, satin, or silk, holland should be stretched in a frame, the design drawn upon it, and the velvet, &c., pasted on the other side, and when dry cut as above directed. When several colors are used, pieces the size of the parts they are required for may be

pasted on the foundation. Cotton-velvet does not require this backing, as it is little liable to fray: gum or starch or paste spread over the back is enough to keep it firm for cutting. Paper is often used for the purpose of backing: tough paper is the best for this.

In cutting out, economize your stuff as much as possible, and make use of the smallest morsels. A great deal of waste may be avoided by a very slight attention to this recommendation. You must remember that in piled fabrics and cloth you get a different shade of color if the stuff does not meet the light in the same direction. So be careful in cutting out and laying down, that the pile always goes the same way. It is well, before pasting down, to lay the pieces flat in the position they are to occupy, and look at them from different points, when any inaccuracy of placing will then be discovered.

For very delicate materials isinglass is sometimes used instead of paste.

Appliqué work is often ornamented afterwards with patterns in different stitches, chain-stitch, coral-stitch, button-hole stitch, &c.; but its chief use is in cases where flat masses of color are required.

VII. — A FEW USEFUL GENERAL HINTS.

When you are working on any costly or delicate materials, it is well to place a fold or two of soft old damask tablecloth over the lower part of the frame, so that any friction arising from contact with your body may be avoided. Tissue-paper or soft old tablecloth should also be placed over the part on which you are working, so that your hand shall not touch the work.

Always cover up your work when you leave it, even if it be only for half an hour.

In working without a frame, your work may, if it be in rather narrow strips, be pinned to your knee or to a leaded pincushion.

Very thin strips may sometimes be pinned to the top webbing of a frame, and the lower part left loose, allowing the left hand to pass under it.

In working with a frame, you should learn to use both hands at once, — one to thrust the needle downwards, and the other to thrust it up. A delicate sense of touch is required to do this dexterously, and your progress will be slow at first; but, when you get accustomed to this mode of work, you will be quite repaid for the trouble you have taken in acquiring it. Of course it will be necessary for you to use two thimbles, for right and left middle fingers. One very good reason for working with both hands is, that you may always so sit that the light may never cast the shadow of your hand on your work, as you can use the hand under the frame that would otherwise cast a shadow. Another advantage is, that by changing the position of the body, and bringing different muscles into play, you can work longer without being fatigued.

It is very false economy to go on working with a thread that shows signs of being worn, soiled, or distressed in any way. It is not wasteful to cut it off, and throw it away; for it would spoil the appearance of your work, which should look, as the popular phrase has it, "as if hands had not touched it."

You must *never pick out* when you are working on silk or velvet. Crash or coarse linen will not be any the worse for unpicking. You must insert the sharp point of your scissors under the stitches, and cut through them in all directions, then pull out from the back of the stuff. Even after you have picked as cleanly as possible, there will still

remain a film of color caused by the slender filaments remaining in the web. This you may get rid of by brushing once or twice with a clean, small clothes-brush.

When it is necessary to secure the fastenings-off and the ends of the threads, a coating of thick paste or gum should be passed over the back of the work.

When your design is all filled in, your work, unless you are a very skilful hand, cannot be considered finished. You must go carefully over it, filling up the bare spots and thin places, here drawing a stitch tighter, there making one looser. The surfaces should have the smooth, rich, even effect of velvet; and the trouble taken to secure this end is as little thrown away as are the "finishing touches" a painter gives his picture. Any one who really loves her work will take a peculiar pleasure in thus completing it, and making every portion as perfect as it is possible for it to be.

Do not forget the directions on p. 33 for the careful use of paste in appliqué work. The outline should be already drawn on the foundation; so that the figure cut out can be placed in exactly the right position, and it should be done with great care and neatness.

CHAPTER V.

COLOR AND DESIGN IN ORNAMENTAL NEEDLEWORK.

"We see in needlework and embroiderie, that it is more pleasing to have a lively work upon a sad and solemn ground, than to have a dark and melancholy work upon a lightsome ground." — BACON.

I. — COLOR.

IT has been asserted, we do not presume to say with how much of justice, that the English school of painting is remarkable for fine color. A cynic might be disposed to say that it is a pity a national characteristic so valuable should be displayed only on canvases, be shut up in studios and galleries, be revealed only to a few, whilst in daily life, in our dwellings and in our dresses, it is conspicuous chiefly by its absence. And we are disposed to agree with the cynic. We are not, however, inclined to think that this deficiency arises from a natural depravity of taste inherent in the Anglo-Saxon race, but rather from sheer stupidity, laziness, carelessness, and indifference. It is supposed that every woman is fond of dress, and it is charged upon us that women are extravagantly fond of it. Yet but few women know how to dress becomingly. Many a woman is aware of this defect, and strives to gain instruction how she may correct it. She believes what she is told, and, above all, what she sees in print. For instance, a girl with a sallow skin, pale eyes, and neutral-tinted hair, reads in a book that blue is becom-

ing to fair complexions. It is, indeed, a tradition, an accepted canon of good taste, that blues and blondes are justly formed to meet by nature. So straightway she goes and clothes herself in blue, generally with the most disastrous result. She does not observe that the blue reflected tones intensify the leaden grays in the shadows of the carnations, and neutralize their rosy tints; and she wears the hideous garment with the placid contentment of igno rance.

It is impossible to lay down rules and laws for every color in embroidery: the shades and tones of color are so numerous and so varied that description is of little use, and prescription of none at all.

In painting, the artist can produce or alter colors to an unlimited extent by mixing his pigments or glazing one over another; but the embroiderer's colors are fixed, and the only way in which he can subdue and change them is by juxtaposition and proportion.

We can no more define a color in words than we can define a curve or the *timbre* of a musical sound. Nor can we precisely order color, and scientifically distribute its proportions. Study, by all means, whatever works on color you can obtain; but in practice you must be guided chiefly by your eye and your good taste. If your eye, however, be deficient, no theories nor science in the world will help you. You may, of course, improve your taste by the study of fine color; but if you have not a normal eye, — if, for instance, cool crimson looks to you much the same as hot orange, — you can scarcely be expected to turn out a piece of work agreeable to the majority of your fellow-creatures. Unfortunately few people are aware of their deficiences in this respect: a scheme of color looks rich and harmonious to them, and they cannot understand why to others it should appear bad.

A great authority on color says, that, to be harmonious, primaries of equal intensity must exist in the proportions of three yellow, five red, and eight blue — integrally sixteen ; the secondaries in the proportions of eight orange, thirteen purple, eleven green — integrally thirty-two ; the tertiaries, citrine (compound of orange and green) nineteen, russet (orange and purple) twenty-one, olive (green and purple) twenty-four — integrally sixty-four. It follows, therefore, that each secondary, being a compound of two primaries, is neutralized by the remaining primary in the same proportions, — thus eight of orange by eight of blue, eleven of green by five of red, thirteen of purple by three of yellow. The tertiaries are neutralized by the secondaries in the same proportion. Of course the above propositions suppose the colors to be used in their prismatic intensities ; but as hundreds, we may rather say thousands, of shades and tones are in daily use in dress and decoration, we must, after all, fall back upon ourselves, our individual tastes, and our experience. Experience tells us that blue is a cold, hard, disagreeable color, and when used in combination it should be employed in a very small proportion. The great artists teach us this both by precept and example. Sir Joshua Reynolds says a great mass of pure blue in a picture is destruction to its harmony. Gainsborough set himself to work to refute this theory in the famous portrait known as the "Blue Boy," but he only confirmed it. His blues are so broken and changed by reflections and shadows, and so surrounded by the yellows and browns of the background, that it is evident that he has only evaded the difficulty, not overcome it.[1] The late Mr. Owen Jones, a scientific colorist and a

[1] The book on Greek Ornament, published by Tilton & Co., gives admirable hints of color.

true artist, tells us, that, in the great Exhibition of 1851, he used the primitive colors, in the proportions stated above, for the decoration of the girders of the roof, and with the happiest result so long as the light was tempered by the canvas covering. When, however, this was removed, the strong daylight completely extinguished the red and yellow, and the third primary alone could be seen. The aërial effect was entirely lost; and, as it became impossible to distinguish one girder from another, the nave appeared to be shortened by one or two hundred feet.

It is tolerably clear, therefore, that if in a piece of embroidery, considered only with reference to itself, we use blue in the large proportion indicated in the foregoing proposition, we shall not do well.

Color in embroidery, however, depends upon so many conditions, that the most general advice only can be given. We may tell the worker that crewel used on "crash" may be used in much more vivid tints than upon fine white linen. The neutral color of "crash," and the broken grays induced by the roughness of its surface, tend to harmonize what may be placed upon it. Mixed and broken tints will look better on the white. A piece of embroidery for an anti-macassar that is intended to light up a dark corner, may consist of bright colors and strong contrasts, while one that is full in the light should be more neutral-tinted. A piece of embroidery may be used for the purpose of gathering up, as it were, of focussing, the color of the surrounding decorations, by repeating them in fainter and brighter, or darker and brighter, tones. For instance, in a room of which the prevailing color is deep crimson, a chair or table-cover or anti-macassar may be placed *en evidence* worked in pale crimson, and the effect heightened by a little pink of the same tone.

To return, however, to our primaries and secondaries. Yellow is the color the most akin to light, and red stands about midway between yellow and blue in this respect. Where you want warmth and light, there it is well to make your prevailing color yellow.[1]

Each primary, as is well known, has a complementary color, composed of the other two primaries: thus green is the complementary of red, purple of yellow, and orange of blue. A primary and its complementary form a full and harmonious contrast. The primaries, indeed, reflect their complementaries in a certain proportion; as, in acoustics, when a fundamental note is sounded, its harmonics sound also. The primaries, however well proportioned in quantity and intensity, do not produce an harmonious effect: yet if the contrasts are multiplied by being repeated in small quantities, the relative proportions being observed, black and white being added, and distance and light helping to blend the component colors, a very agreeable result may be produced. The Egyptians, in the decoration of their temples, made use of this system of color.

Brilliancy does not by any means depend on the primitive colors, which, if not well proportioned, will appear dull and heavy, as well as gaudy and discordant, while the dull and heavy tertiaries may, on the other hand, if well arranged, produce an effect almost brilliant.

Always remember that when a primary is tinged with another primary, and contrasted with a secondary, the secondary must have a tinge of the third primary. For instance: simple red may be used with pure green; but scarlet, which is red tinged with yellow, must have a blue

[1] Ruskin is of opinion that the first approach to viciousness of color in any master is indicated by a prevalence of purple and an absence of yellow; that yellow in Nature is more generally contrasted with black than purple, and that this contrast has been employed with success by Turner and Rubens.

green; and crimson, or red tinged with blue, must have a yellow green.

Always remember, too, that colors on a light ground appear darker, and, on a dark ground lighter.

Colors placed in juxtaposition re-act upon one another, and acquire each a tinge of the other. Neutral colors reflect the complementaries of colors on which they are placed. Neutral gray, for example, on an orange ground, acquires a tinge of blue, of which orange is the complementary color. On a green ground, the gray becomes reddish; on yellow ground, violet; on a blue ground, orange; while a neutral ground has a very subduing and harmonizing effect on the colors placed on it.

If you are in doubt as to any colors harmonizing, it is a good plan to make a rough sketch on paper in the same colors as the material you wish to use. If this sketch does not satisfy you, try some other scheme of color. It is difficult to copy colored designs in worsted or silk, as you often cannot get shades to match: it is therefore better to work from uncolored designs, and experiment in color in the way we recommend.

Light and shade should never appear in embroidery, except in pieces that are to be looked at as pictures, which is not the legitimate use of embroidery. In dress and decoration, textile fabrics necessarily change position and light; so that sometimes, if light and shade were used, the real light would fall on the part represented in shadow, and the high lights of the work would fall into the shade, and the relation of one to the other be falsified. Study specimens of embroidery whenever you can, and endeavor to ascertain the principle upon which they have been executed. It may not be amiss to describe here one or two, although, as we have observed above, we can never convey an exact

idea of color in words. Some old Spanish embroidered decorations of a room were sold in London a short time ago. They were of red satin, and the pattern was of yellow satin appliqué on the red. This sounds gaudy enough in words: in fact, however, the relative quantities were nicely proportioned, and the two colors of shades that met agreeably were harmonized by a white cord that bordered the yellow satin appliqué. This cord was sewn on principally with white sewing-silk: here and there, however, pea-green silk was introduced, and blue in a very minute proportion. The whole effect was rich and pleasant.

A fragment of embroidery, date about 1750, gives an admirable subject for study. It is the edge of a petticoat, about eight inches deep, and is of white satin. The material is ravelled out in a fringe at the bottom; then comes a line, about an eighth of an inch wide, in dark red floss, then a row of disks shaded in a dark and a light green; above these, and touching one another, are two broader lines of red, one the same color as the first, the other paler; then we have a representation of moss worked in chenille of three shades of green, and from this mossy ground spring roses, carnations, forget-me-nots, and leafy sprays. This part is treated quite decoratively; and no attempt is made to preserve the natural proportions of the flowers in relation to each other, or to their stems and leaves. In the sprays one or two leaves are of peach-blossom color. Above this row of flowers are branches in festoons, of which the stems are olive-brown, the leaves shaded, or rather, we should say, party-colored, with peach-blossom inclining to pink, olive-brown, and two or three shades of green. It will be seen that nature is no more strictly adhered to in color than in form. Above these branches is a pattern in two shades of peach-blossom,

accompanied with a very little blue. Except the moss, the embroidery is all done in floss silk split very fine. Seen by candle-light this beautiful piece of work has the brilliance of cut and polished gems, while the general effect of color is extremely rich and sweet, and would harmonize with almost any surroundings. A pair of mittens of a few years later are of tasteful workmanship: they are of soft open-woven white silk, and are worked principally in floss silk split. There is a scroll of dark green, within and around which are worked roses and green leaves. The roses are worked in embroidery-silk, and are considerably raised: there are four altogether, two red, one pink, and one yellow. Springing from the scroll are ornaments in blue, orange, and violet, all these colors, however, in very small proportion: the stalks and veins are of fine gold-thread, which also forms an outline round the scrolls and two sprays of round red berries that spring from the top of the scroll. The color is really beautiful, and is further harmonized by the gray tint produced by shadows in the open-work of the foundation.

When working in crewels we would advise the worker to calculate carefully how much of each color she will require, and to get it all at once, for the dyes seldom repeat themselves in exactly the same intensity, and thus matching becomes difficult. In crewels, the only color that can be depended upon with absolute certainty is the military scarlet. The number of shades and tones in crewels to be found in England is enormous, one house of business alone keeping one hundred and thirty-three shades of green in stock; other houses keep, perhaps, as many; and, being served by different dyers, the colors are by no means the same. It is to be hoped, that, as the art of embroidery is more generally cultivated here, that one

can more easily obtain these varieties of shades. It is a good plan, when copying a flower, to take a blossom to the crewel-shop, and match its color as nearly as possible: often this may be done exactly. The shades of crimson, ranging from nearly black to nearly white, are sweeter and cooler in crewels than in any other material; the scarlets, which are almost as numerous, are brighter and purer; while the deliciousness of certain blue greens cannot be surpassed. The reader is implored to avoid the harsh magenta reds, and the cold, hard violets and mauves, of the aniline dyes, so common a few years ago. In the best warehouses, however, these vicious tints are not to be found.

II. — DESIGN.

In a book on needlework written about fifty years ago, it is asserted that embroidery on stuffs in long-stitch should not be attempted except by persons who are well practised in drawing, the less accomplished women being recommended to keep to canvas-work and Berlin wool. It would seem that very few draughtswomen existed in those days; for, while minute instructions are given for wool-work, embroidery is quite passed over. We cannot, however, agree with the writer, that if people cannot draw neither shall they embroider, though certainly a knowledge of the principles of design, and some skill in drawing, are of immense advantage. We recommend, therefore, that the practice of drawing and of needlework should go hand in hand. Ornamental designs and outlines of natural flowers may be copied, and at the same time the worker should endeavor to make drawings from natural leaves and flowers. The leaves of the azalea afford an easy and simple outline. The worker may soon attempt a design

for a kettle-holder or a mat from a sprig of this plant. She must not represent the leaves foreshortened or in perspective, but place them flatly on her paper, and endeavor to keep the curves graceful and the masses as well balanced as possible. This balance of masses and lines is what is technically called "composition," and is the most important element of design. There are some works on free-hand, that the embroideress would find useful in her endeavors to improve herself in design drawing. The South-Kensington handbooks, and Plant Forms by F. E. Hulme, and Dresser's Principles of Decorative Design, are within the reach of any student in our public libraries, and would be of help in suggestions of form and color.

As every embroideress will occasionally require to adapt designs and patterns, we may here give a few hints as to how to do so; observing, however, that it by no means comes within the scope of our present intention to give instructions in *drawing*. You have, we will say, a drawing of a branch of orange-tree which you wish to utilize for an anti-macassar, but you cannot tell whether it will compose well in the space you have at command. Take a piece of paper the size of the portion of stuff you wish to cover, and divide it by lines into four equal parts. Sketch roughly in charcoal the branch of orange; it is probably copied from nature, and you find that the masses of form only fill up two squares, while one is barely touched and the other empty. Alter the inclination of the stalk, add more fruit or leaves or twigs on the one hand, and take them away on the other; when you have done your very best, faint off the charcoal with a handkerchief, and go over the outline with chalk or pencil. If a square obstinately remain empty, you may touch in a butterfly or a bird. Very small objects, if discreetly placed, will fill

up large spaces. A careful observation of the common Japanese screens will be very useful in this direction. The artful way in which the Japanese will cover a large surface with the fewest possible touches is surprising, and we cannot do better than take lessons from them. Economy in design is not *our* strong point: we are sadly given to overloading, or else we fall into the opposite extreme of meagreness, which is perhaps even a worse fault.

Designs may be enlarged or reduced by means of a proportional compass. It is, however, not very safe to alter the size of a design, as what looks well enough in a large pattern is not always suitable for a small one, and *vice versâ*.

Do not mix the style of one epoch or nationality with another. It may be seen both in specimens of ancient embroideries and in representations of it in paintings, that the patterns used in needlework were, allowing for the technical differences of the art, similar to those used for glass and wall painting, and manuscript illumination. We have no distinctive nineteenth-century style, and too often we make an unmeaning jumble; but we should as far as possible assimilate our needlework to the style of the room we wish to decorate.

In conclusion, we should like to warn our readers against the extremes into which fashion loves to lead us. Just now there is a mania for what is called *art*-needlework, of which some of the manifestations are any thing but artistic. In illustration of the danger into which the embroiderer may fall, we give the description of two articles which we have lately been distressed by seeing. One of these was an anti-macassar worked on crash, and presented at its lower end three dandelions all in a row, — pre-Raphaelite dandelions, stiff and bolt upright, all exactly

alike and all hideous. The other piece of work, intended for a mantlepiece valance, was also on crash, — a poincettia was depicted springing out of nothing, and sticking out its leaves stiffly enough. There were no sweet and flowing curves : all was angularity and jerkiness. This frightful plant was repeated *five* times without any variation. These two hideous specimens were bought and sold under the name of art-embroidery !

CHAPTER VI.

DESCRIPTION OF PATTERNS. — ARTICLES THAT MAY BE EMBROIDERED.

WE enclose a few designs that will serve for use or suggestion. Any workwoman with any artistic skill will be glad to make her own designs; but, until she has some practice in the stitch, she will be very glad to help herself to some simple patterns. These could be used for something small, or could be repeated often for a fire-place lambrequin, or for curtains, or a tablecloth border, or scattered over a tidy.

PLATE 1, ORANGE PATTERN. — This pattern is very effective. Work an outline round the orange, and the leaves also, of very dark green, almost black. Begin the orange with the outline, and work inward in concentric circles. The leaves should be of a dark shade; and the little tips of the buds that appear are to be done in white.

PLATE 2, FIG. 1, PRIMROSES. — These two designs are not to be worked together, but will answer for many purposes. The primroses, Fig. 1, should be done in pale yellow, the calyx of the flowers in a yellow green scarcely darker than the flower, and the leaves of a yellowish green. These little bunches should be put not too far from each other, and would be very pretty on crash across the end of a chair-back, or for the border of a table-cloth on cloth or serge. This pattern and the other could easily be enlarged.

PLATE 2, FIG. 2, DAISIES. — These could be placed upon a round footstool, the pattern repeated six times; or it would make a pretty border, with perhaps a sheaf

of green leaves between each bunch. The tips of the buds should be worked in pink, the flowers white, leaves soft olive-green.

PLATE 3, FIG. 1. — The partridge berries and leaves are very pretty for a narrow border. Or this pattern would answer for a D'oyley. The berries should be done with the stitch going round and round from the outline. A pretty effect is produced by taking some of the deepest red shade used in the berries for the upper outline of the flowers.

PLATE 3, FIG. 2. — The small flower can be used in the same way, or could be made to alternate with Fig. 1 to cover a chair-back. To be done in outline, in blue on gray linen crash, or in deep yellow for a yellowish ground, or "powdered;" that is, scattered over any ground.

FIG. 3. — The butterfly is useful to fill a vacant place, and add liveliness to a piece of work; and admits of almost any coloring that is needed to set off the rest of the work.

PLATE 4 presents a conventional design that is favorable for outline work in two shades, if desired. It can be used either in repetition for a border, or separately. In the latter case the trefoils should be left out, as well as the upper scroll-work.

PLATE 5 is pretty either for outline work, or to be filled in. It would form the corners and border of a chair-back, alternating with the smaller branch, Fig. 2, plate 3, scattered over the ground; or it could be often repeated, brought together close enough to be connected for a border for a table-cloth.

The number of objects for which embroidery may be used as a decoration is enormous. From the handsome frieze round the walls of a lordly reception-room, to the humble kettle-holder hanging by the squeezed-up fireplace

in a poor old woman's attic, is a wide range enough; and it may not, perhaps, be out of place if we mention some of these articles.

We begin, of course, with anti-macassars, which are the first things that feminine minds and fingers are exercised upon. Let us be thankful that crewels and crash have banished (forever we will hope) those clinging and prickling horrors in white cotton crochet and knitting that have for so many years disfigured our sitting-rooms, and annoyed ourselves. They are now nearly always executed in crash or coarse towelling. Cushions follow next in order of numerousness; then we have *vide-poches*, footstools, curtains, chairs, chimney-valances and curtains, and portières. Portières are sometimes embroidered all over, whereas curtains usually only have the border embroidered; for the reason that a full light often falls on a portière, whereas window-curtains are illuminated only at the edges. The open shelves of cabinets and *étagères* have sometimes little curtains hung over them: these must follow the general decoration of the room in color and style, but should be of richer materials and more elaborately worked; they are curtains in miniature, and, like all miniatures, should be highly finished. Screens afford great scope to the artist in embroidery. Banner-screens may be executed in almost any material. Miniature banner-screens on gilt stands, and used to keep the light of a lamp from the eyes, should always be made of rich silk, and nicely lined and finished off. Standing screens in frames may more nearly approach to a picture in design and finish, though the worker should still keep within the limits of pure decoration. Many of our readers will remember a standing-screen in the Empress's bed-room at Fontainebleau, — a beautiful specimen of Lyons embroidery, with storks thereon depicted; but in

which nature, though faithfully followed, is yet subordinated to the rules of decorative art.

For bedrooms, crash, linen, and cretonne appliqué are the most appropriate materials for decoration. Besides the ordinary articles of furniture, very pretty suites may be made, consisting of toilet-covers, toilet-mats, night-dress cases, watch-pockets, and bed-covers.

The small articles suitable for presents and fancy bazaars, which may be embroidered, are also numerous. In this list we have penwipers, sachets, scent-bags, smoking-caps,[1] tobacco-pouches, letter and ticket cases, kettle-holders, tea-cosies, five-o'clock-tea cloths, d'oyleys, and dressing-cases.

Purses have been to a great degree superseded by porte-monnaies. This is rather a pity, for embroidered purses were very pretty things, and a negative advantage attended their use: for, when you lose a purse, you lose only money; but, when you lose a porte-monnaie, you lose, as well as coin, notes, checks, letters, stamps, and a host of other things which people are in the habit of cramming into its numerous little pockets. Fashion, however, seems inclined to give a turn to embroidered purses. These may be made in silk, satin, or velvet, and should be lined in all cases with a thin but solid silk, which can be renewed easily. They may be made long with rings and tassels, or short with clasps, or with bars and a ring. Money-bags for keeping coin in cash-boxes are also embroidered: they are shaped like the little square canvas bags used by bankers, and have a broad hem and running strings. The City Purse of London, which is used on certain state occasions,

[1] Long before smoking became a habit, the smoking-cap was worn. It was, however, known by another name, and was called a "nightcap." Nightcaps were sometimes made of velvet richly embroidered, sometimes of cloth of gold or silver, and were certainly not used for sleeping in, though called nightcaps. Real sleeping nightcaps were of linen, ornamented with white embroidery and lace. Nightcaps of both kinds were commonly given as presents by ladies, who worked them with their own fair hands.

is of this kind, only considerably larger. It is of crimson velvet wrought with gold, and is drawn up with gold cords that terminate in tassels. It dates from the fifteenth century.

Fashion, in decreeing that dress-skirts shall be made too tight to the figure to admit of pockets, has brought into use outside loose pockets, like those worn in the middle ages by both sexes, and called generally gipcières. These articles, with suspending bands and girdles, afford great opportunity for the display of taste and skill in embroidery; and we have seen some very pretty ones. Very little invention, however, has been shown in their forms, which are nearly always the same. Sashes and scarfs, fichus and cravat-ends, invite decoration by embroidery. They may be of cashmere, of silk, of gauze, of crêpe, and of tulle. Mittens formerly were often beautifully embroidered. It is to be wished that the fashion of wearing pretty mittens might come up again. Nowadays, if a lady wishes to keep her hands warm in the house, she wears either gloves which are inconvenient, or worsted knitted mittens which are ugly and out of place if she be prettily dressed.

Aprons may be embroidered in almost every material, and may be elaborately worked. We have seen some working-aprons of white linen, made with a bib, and embroidered in crewels, which are as pretty and becoming as they are useful.

Court-trains and petticoats, cuirasses, and ladies' waistcoats, are now much adorned with needlework. Gowns for every-day wear are better not embroidered. We have seen ladies wearing serge dresses embroidered with crewels, but the effect was not happy. They looked as if they had taken their curtains and table-covers, and made them up into a garment. In these cases, though, the embroidery

was done on the gowns, and the stuff was pulled. If cuffs and collars and bands had been embroidered separately, and put on like trimming, the dresses would have looked much better.

Little children's summer dresses in crash and twilled cotton may be embroidered in crewels, but only one color in one or two shades should be used.

Carriage-wraps made of crash, embroidered with crewels, are handsome. The embroidery runs round the edges, which afterwards are bound together with the lining with strong braid of a color harmonizing with those of the embroidery. Ivy, hop, or vine leaves make a suitable design for this purpose, where brilliant color would be out of place. The crash should also be of rather a dark shade, to avoid the disagreeably dazzling effect of any thing approaching to white in very sunny weather. These carriage wraps are very cool and light, and especially suitable for pony-phaetons.

There is one article of costume which we had nearly forgotten; viz., little dogs' great-coats, which may be embroidered with armorial bearings, monograms, and any fanciful device the owner can invent. Last winter we saw a little Italian greyhound almost as gorgeous as an Indian prince, in a sky-blue velvet coat embroidered all over with dragons in crimson and silver and gold; but the extreme gracefulness and utter unconsciousness of the wearer enabled him to look well even in this trying costume.

After all this instruction, we must add that nothing can be attained without close observation, not only of patterns, but of nature; and more especially can nothing satisfactory be reached without patient practice.

And we would advise any one within reach of a school of embroidery to take lessons. It will not require much

time or expense; and the practice of the lessons, and advice in the use of the several stitches, will give the ease of work which will help even the most original of artists.

In all our principal cities these schools are being established, and an opportunity is given for acquiring the best instruction. Also those who need to find a sale for their work will often find at these schools a market too, and are in the way of receiving orders for work, which would be of great help to them.

The modern workers do not have as much of one certain commodity that the Egyptians, Greeks, and the East-Indian and mediæval workers, possessed; that is, we all of us complain that we have no time! But it will be a great blessing for our overworked American civilization, if we can recognize the charm of this sedative employment, which, while it calms the nerves, gives play to the imagination. And we hope that our artistic workwomen will be able to found for us the American school of embroidery which shall be as much admired as it is original.

The series of hand-books of which this volume forms the first number will be devoted to instruction in all forms of artistic handiwork. We hope that the love for this sort of work is increasing, and that it will be something higher and more elevating than the mere torturing of wool into fantastic forms over crochet and knitting needles. In the days of the middle ages, women, in the leisure of their convents and solitary castles, were able to carry out and complete wonderful works of taste and skill. We can take advantage of their hours of practice and study, and these volumes will bring forward many of the results of the painstaking work of this artistic period.[1] The publishers propose to assist such work by issuing valuable designs on paper and on muslin.

[1] A list will be sent to any address on application.

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Transparent Embroidery Patterns.

These Transparent Patterns are, by an ingenious process, drawn directly upon a prepared muslin, and the advantages in using this new invention are many, and easy to be seen. The first and great advantage is that it does away with all tracing materials and impression paper, which soils both the hands and the material to be embroidered. These Patterns can be fastened by basting directly to the material and worked over; when the work is completed, the threads can be easily drawn out. Second: in using the patterns in this way, one is sure of absolute accuracy, while the steadiest hand may slip when using tracing or impression paper. Third: the muslin serves as a protection in working any delicate material. Where the pattern is worked over, it will facilitate drawing the threads to make them as short as possible, which must be done by cutting around the pattern and removing all the superfluous material.

HOW TO TRANSFER.

As these patterns may be so easily obtained, it would seem a waste of time to make a transfer, but when it is desirable to preserve the patterns for further use, baste directly to the material to be worked upon, then go over the lines carefully with a fine pointed No. 3 lead pencil in the same manner one would make a tracing. The pattern being transparent, one may see just what she is doing, and they are much easier to adjust than the paper patterns and impression paper, and the work may be laid aside when partially traced, without any danger of deranging it. Upon removing the muslin the design will appear on the material. If it is desirable to bring the lines out more clearly, go over them a second time without the pattern. In transferring to black, or very dark material, use chalk or a colored pencil; this will give a better transfer with very much less trouble than any other method, besides saving the hands and material from being soiled, as is the case when impression paper is used.

In working out a transfer, lay the materials on some hard smooth surface; a marble-top table is to be preferred.

S. W. TILTON & CO., PUBLISHERS, BOSTON.

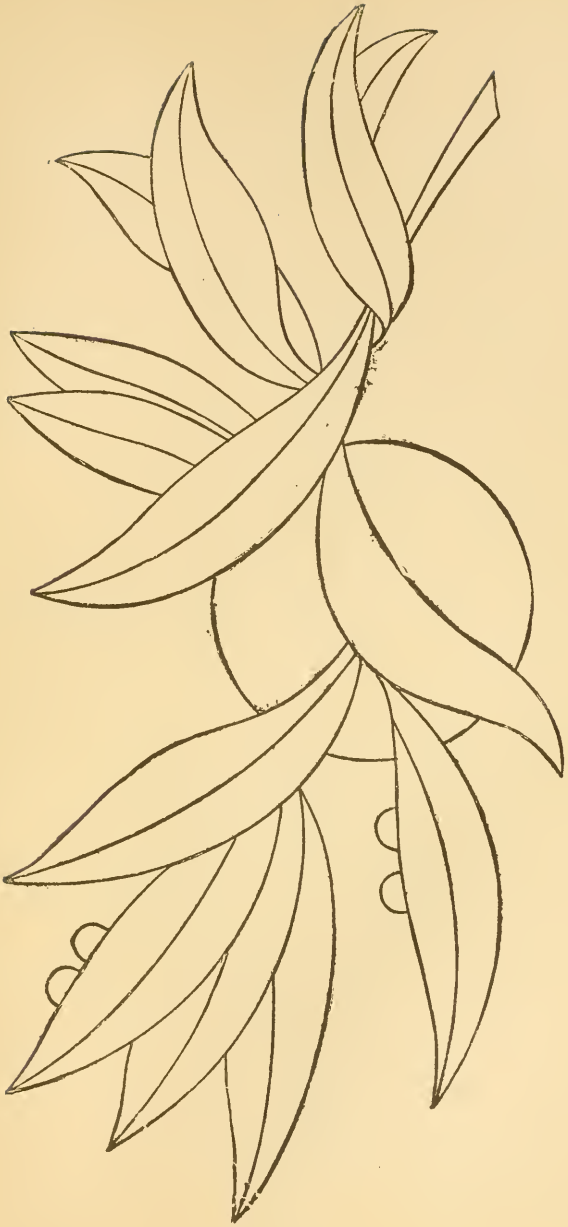

PLATE I.

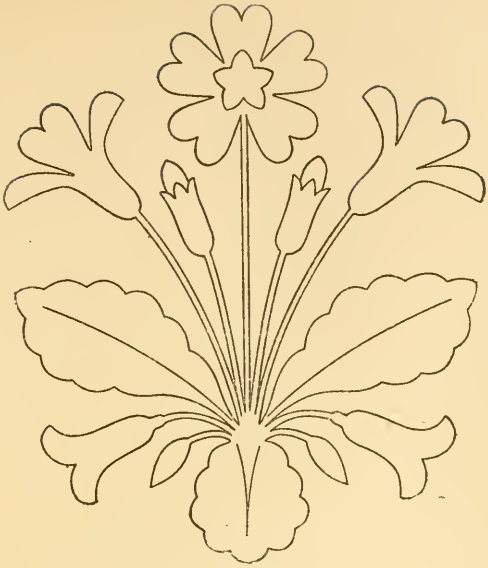

Fig. 1.

Fig. 2.

PLATE II.

Fig. 1.

Fig. 2.

Fig. 3.

PLATE III.

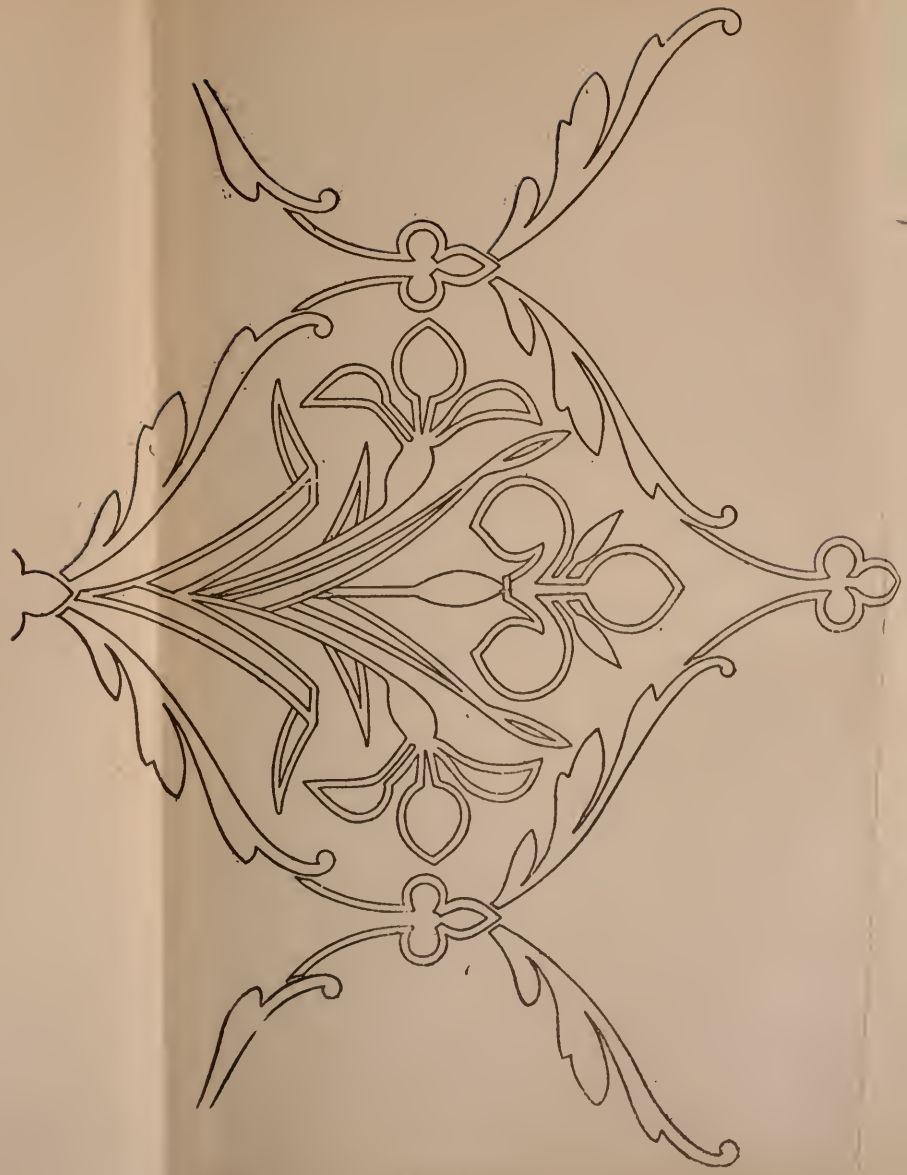

PLATE IV.

PLATE V.

DESIGNS IN OUTLINE

FOR

ART-NEEDLEWORK.

EDITED BY

LUCRETIA P. HALE.

ACCOMPANIED WITH

INSTRUCTIONS IN DRAWING, TRACING, AND TRANSFERRING PATTERNS, AND DIRECTIONS FOR STITCH, ETC.

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S. W. TILTON & CO., PUBLISHERS, BOSTON.

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OUTLINE DESIGNS FOR ART-NEEDLEWORK.

In presenting the designs described in these pages, the publishers desire to state, that they propose to issue the most desirable and artistic patterns for art-needlework which can be produced, as it is a field in which the highest style of art may be developed.

After the artist has selected her pattern, it is quite important that it should be correctly transferred to the material to be worked upon. This requires great care; and, as there are several methods by which the transfer may be made, we will give those in common use.

Firstly, by the use of impression or transfer paper.

Lay the impression-paper over the material to which it is desired to transfer the pattern; over this place a piece of tissue or thin paper, then the design to be transferred; baste or fasten all of these securely together, so that the pattern shall not slip out of place; then lay them on some hard smooth surface; there is nothing better for this purpose than a marble-top table. Go over the lines of the design with a hard, fine point: the writer usually employs a hard lead-pencil for this work, and renews the point as it becomes coarse; a bodkin or stiletto carefully pointed is by some regarded as even better, and it will save the design from pencil-marks. Before removing the

pattern and impression-paper entirely from the material, it will be well to examine and see if the transfer has been wholly made and is perfect. In order to do this, remove the fastenings from three sides, so that the design may be raised when the examination can be made; and, if it is necessary to retouch it in any part, the whole can be replaced in its original position. The object in placing the tissue-paper between the material and design is to protect the design: as the transfer-paper will give an impression from each side; and, unless protected, the pattern will receive an impression of the design on its reverse side, which is not always to be desired. This method cannot be used to advantage on fine work, as it will soil the material; but for coarse work it may be used.

Another method, which takes more time, is to prick holes with a pin through the outline of the pattern. Lay the pattern on the material to be used, and rub pounce over it; or white chalk on woollen materials, or charcoal-powder on linen, can be used. The outline thus obtained must be marked out with Chinese white or indigo.

As it is slow work to prick the holes, they can be conveniently made by passing the outline of the pattern under the needle of a sewing-machine, — of course without thread.

Third method is to trace the design on transparent paper, baste the paper on the work, and outline the pattern with long running-stitches, and then tear away the tracing-paper; or the tracing-paper may be allowed to remain, and the work itself done over the tracing-paper; or in some cases, if there is no desire to preserve the pattern, it can be itself basted on the work, and its design outlined with basting-thread, as just suggested for tracing-paper, and the paper torn away; or the design can be worked

over on the pattern. This would be possible only for certain designs, to be worked only in outline.

These directions apply to the patterns that accompany this hand-book; but, where a pattern is taken from a valuable book or borrowed from a friend, it must be first traced upon tracing-paper, and the copy laid upon the impression-paper, as the direct marking upon it might injure the original design, unless the previously described method is used.

If carefully treated, indeed, the accompanying designs can be used over and over again in transferring.

These methods, indeed, all require time, and are slow and tedious in their processes. The most simple method, therefore, is to make use of

TILTON'S TRANSPARENT EMBROIDERY PATTERNS.

These transparent patterns are, by an ingenious process, drawn directly upon a prepared muslin; and the advantages in using this new invention are many, and easy to be seen. The first and great advantage is, that it does away with all tracing-materials, and the impression-paper which soils both the hands and the material to be embroidered. These patterns can be fastened by basting directly to the material, and worked over: when the work is completed, the threads can be easily drawn out. Secondly, in using the patterns in this way, one is sure of absolute accuracy, while the steadiest hand may slip when using tracing or impression paper. Thirdly, the muslin serves as a protection in working any delicate material. Where the pattern is worked over, it will facilitate drawing the threads to make them as short as possible; which must be done by cutting around the pattern, and removing all the superfluous material.

HOW TO TRANSFER MUSLIN PATTERNS.

As these patterns may be so easily obtained, it would seem a waste of time to make a transfer; but, when it is desirable to preserve the patterns for further use, baste directly to the material to be worked upon, then go over the lines carefully with a fine-pointed No. 3 lead-pencil in the same manner as in making a tracing. The patterns being transparent, the worker may see just what she is doing. They are much easier to adjust than the paper patterns and impression-paper; and the work may be laid aside when partially traced, without any danger of deranging it. Upon removing the muslin, the design will appear on the material. If it is desirable to bring the lines out more clearly, go over them a second time without the pattern. In transferring to black or very dark material, use chalk or a colored pencil: this will give a better transfer with very much less trouble than any other method, besides saving the hands and material from being soiled, as is the case when impression-paper is used.

In working out a transfer, lay the materials on some hard, smooth surface: a marble-top table is to be preferred.

MATERIALS.

WOOLLEN OR SILK.

The thicker materials to work upon can now be found in greater variety here than the linen materials. In all the shops devoted to such purposes, and especially at the salesrooms of our Decorative-Art Societies, satin sheetings, diagonal cloths, serges, &c., can be found in suitable colors, and adapted to various purposes. The choice of these materials has to depend upon the purpose intended, and great care should be taken to adapt the colors of the crewels or silks used to the tone of the material worked upon. For silk work, satin and plush are exceedingly handsome; and velvet is perhaps the most beautiful of all for a foundation. Many of these require a soft lining to be worked upon. A coarse flannel is useful to tack at the back of serge. Tilton's No. I. of Needlework Series gives useful directions for working on these choicer materials.

LINEN

The advertisements of the English papers that treat of embroidery, present a most attractive list of the varieties of linen material that can be used to work upon. There is the Bolton sheeting, which is a soft, wide material, suitable for curtains and portières, and even for dresses, which can be found in various colors. There are also the oatmeal sheetings, that come in every variety of color, — sky-blue, rose, cream, dark claret, navy blue, &c. Linen crash also can be found in every color. Some of these materials can be bought here. Linen duck, oatmeal sheetings, and wide crash can be found in our shops; and the soft Bolton sheeting and other varieties can be got at our Decorative-Art Society Rooms. Doubtless, as the demand increases, the supply will be found.

Meanwhile we have our own cotton flannels and unbleached cottons, and there is the resource of the dye-house for special colors. Crash can be dyed in colors that are desired. We have seen very pretty use made of crash which had been dyed of a sky-blue.

In choosing silks or crewels for work, beware of bright, vivid hues, especially of green. Sober tints of olive, sage, and dead-leaf color blend best together. In fact, all the old-fashioned shades will be found suitable, because their dye is not of the pure kind that makes the modern hues so harsh. The colors given in the directions should always be modified to correspond to the color of the material worked upon.

CREWELS, EMBROIDERY, SILKS, FLOSSES, ETC.

The variety of these materials is increasing in our shops, where the better crewels can usually be found. If not, they can be bought at the rooms of the Societies of Decorative Art in our larger cities. Where silks are mentioned in these directions, embroidery-silk or filoselle is intended.

Arrasene is a new material, which has found its way into some of our shops. It is a combination of fibres of silk and worsted, resembling chenille, to be worked with a chenille-needle. Effective results are produced with it, but not so artistic as with crewels and silks.

THE STITCH.

It is worked the opposite way to stitching; that is, you work *up* the cloth instead of *down*. Make a small, length-way stitch; draw your needle through the cloth about the centre of the stitch, on the left side of it. At first you will be obliged to turn the work round every time you

begin another row; but, as soon as you get into the way of working, this will not be necessary. Or carry back the thread in one stitch to the point from which you started.

Work the leaves the same direction that the fibres take in a natural leaf. The usual plan of such leaves as brambles is to do one side of the leaf darker than the other; vein down the centre with the same, when the leaf is finished.[1]

The centre of flowers you must do in dots by winding the wool once or twice round the needle, and then drawing the wool up, or leaving a loop, twisting it by inserting the needle through it, and then drawing up. Another method is to bring the needleful of thread to the right side of the work, in the exact spot where the stitch is to be. Hold the needle in the right hand, and with the left take up the thread at an inch or two from the cloth. Twist the needle twice or three times round the thread, insert it in the spot you have drawn it through, and with the right hand draw the needle to the under side, gradually tightening the thread with the left hand: this completes the knot. This is useful for black berries.

FADED SHADES.

There are certain peculiar shades which it is impossible to buy: among others, the pale pinkish mauve for primrose-stalks.

The proper shades may sometimes be effected thus: Select the bright color which nearest approaches the required faded shade; place it between two pieces of glass, and leave it in the sun until it is bleached to the right tone.

[1] A more detailed description of the stitch, illustrated, can be found in Art-Needlework, Part I., published by S. W. Tilton & Co., Boston, who will send a copy by mail to any address on receipt of price, 50 cents.

PRESSING THE WORK.

Pour boiling water into a shallow bowl, and hold the wrong side of the work towards the steam, shifting it about to get every part impregnated. Stretch the work tightly in a wooden frame, and leave it thus for several days.

Or wet the work slightly on the wrong side with water into which a little gall has been put, and then stretch it on a board, with the right side uppermost; or pin it out on the carpeted floor with a clean cloth underneath it.

Or iron the work with a wet cloth between the iron and the wrong side of the work. The first of these plans is the one recommended, unless great care can be used in the ironing.

WASHING.

So much depends upon the washer, that it is hardly safe to say in a general way that crewel-work washes well; but it ought, if good wool and proper care be used.

Put bran, no soap nor soda, in a basin, with warm water, and leave the work to soak. Press it every now and then, but do not rub it. When clean, hang it out to dry; do not wring the water out, as that would crease the work. Stretch on a frame when nearly dry, or iron it.

Get the thing out of hand quickly. A little ox-gall is sometimes used to prevent the colors from running.

THE DESIGNS.

It is proposed to give these designs in color, done by hand, which will be of great assistance in working.

Each design is given for some especial purpose; but they can all be used for different ones quite suitably. The mantle-piece border of Arctotis, for instance, makes a handsome chair-back on sheeting, and the peach-blossom table-cloth pattern can be used for dress-trimming.

No especial pattern is given for a chair-back among the following designs; but nearly all can be effectively used for that purpose, especially such a conventional one as No. 5. Several others, such as the flax or the tobacco-flower border or the poppy border of No. 6, are handsome as follows: Draw the pattern lengthways all down the linen, then at an even distance do a stripe of open linen-work. Let there be a strip of crewel-work in the centre, one at each side, and divide by the linen insertion of drawn work. This work is fully described in No. III. of Tilton's Art-Needlework. Fringe out the top and bottom of your work for a depth of four inches, and knot it.

Any of these patterns can be done in outline, or with fewer shades, — each flower in one shade, but the different flowers varying. Many of these patterns would answer for a counterpane, especially the poppies in No. 18. They would look well in the squares of a counterpane where there are alternate raised squares. Scatter the poppies in the plain squares, and work the border across the top.

Many of these designs can be worked in square panels for the border of a curtain or the dado of a room, with special borders to each of black velvet ribbon attached with yellow filoselle in herring-bone stitch. The skill of the worker can adapt them to many uses.

FIRST SERIES.

No. 1. DWARF ARCTOTIS.

Yellow flowers: the under part, dark reddish yellow; buds, the same; middles, very dark brownish purple, with light-brown ring; leaves, rather light.

The tricolor arctotis can be worked from this pattern also: the flowers, white; reverse side of petals, purple; bud, purple; any inside petals of the same which show, white; yellow ring inside the purple centre. This pattern would be useful across the top of a curtain, making a border of the same across the lower part. Be careful that the colors, especially the purples, are not too vivid.

No. 2. MOUNTAIN DAFFODIL.

White flowers shaded with gray: the extreme lights, in linen thread or raw silk; the sheath from which they grow, very pale brown, shading off into rather light green for stalks. Leaves, medium: these can be outlined with double wool.

No. 3. DAHLIA.

The lower half of banner-screen: Dahlias, red; the lines down each petal, of a darker shade; stalks, light reddish purple; leaves, green. Butterfly, in fine brown silk.

No. 4. CLEMATIS.

Clematis for the centre of *chaise longue*, or small drawing-room chair, or *prie-dieu* chair: The flowers are white, shaded with greenish gray; the tips of the petal, in white linen thread; the leaves, in two shades of olive-green, or dark and light gray-green; pale-yellow centre-spots. This pattern is very beautiful on dark-green serge. The pattern is divided into two parts, as there is not room on the sheet for it in height.

No. 5. PEACH-BLOSSOM.

Peach-blossom border for five-o'clock tea-cloth: The centres are deeper pink than the outside of the petal; the stamens, yellow; the five narrow leaves round them are pale green; medium-green leaves.

If you use this pattern for a chair-back, add a border above and beneath; or else cut a lengthway slit about half an inch deep and one inch from the border, pull out the threads, button-hole the cut to prevent unravelling, and cross three threads of linen back over the preceding three threads.[1]

No. 6. CHERRY.

Tea-cosey: Red cherries and green leaves; green stalks, some with a pink shade. This could be adapted for a chair-back.

SECOND SERIES.

No. 7.

Black-spotted nemophila for blotting-book: Blue flowers; the beginning of the petal, black; the stamens are yellow; the anther (or little head), red; stalks and leaves, green. Work in tapestry-wool or crewels: the former makes the flowers raised from the work, as it is about the thickness of single Berlin wool.

No. 8.

Carriage blanket or screen: Oblong-leaved cistus. This flower is a rose-pink color, with rather dark-green leaves; stamen, yellow; stalks, brownish green; leaves, green.

[1] This is described in detail, with illustrations, in Art-Needlework No. III.

No. 9.

Chair-back: Blue corn-flower. The flower has to be drawn in a conventional manner for the convenience of working. The color of the flower-leaves is too well known to need a description. This is also a good pattern for a perambulator-cover. One of these bunches would answer for a blotting-book; or they might be scattered over a counterpane.

No. 10.

Cushion of blue morning-glory, or ipomœa. The bells of the flower are very pale yellow; the petals, blue; dark-green leaves. This is not to be treated as the convolvulus.

Nos. 11 and 12.

Roses shaded from white, through salmon-pink, to red, five shades; centres yellow, two shades. A border can be added as with No. 1, if it is desirable to widen the pattern. The top of the roses is only copied once: after the first time, you repeat from the third rose.

THIRD SERIES.

No. 13. SIBERIAN FLAX.

This is a very quick and easy pattern arranged for a lawn-tennis costume in blue and white flannel, made as follows: The blue skirt kilted, and let it be quite two inches from the ground, with a scarf across it of white, put on in folds; edge the upper part with the border, or you can have a simple fish-wife tunic edged with the same. The body is white, yoke-shaped, and is cut for a slight figure; the cuffs can be either plain blue flannel or white, trimmed with a piece of the border. It is almost prettier

not to have a pocket for the balls made in the dress, but to have a separate bag or pouch with a band attached to fasten round the waist. The shoes can be kept in this bag when not playing, and it is a nice way of carrying them to garden-parties.

Only one side of the front of yoke body is given: the other must be precisely the same; only reverse the pattern. Copy it by holding the given one up to the light, or trace it through by marking from the wrong instead of the right side.

Though a very simple pattern, with little work in it, it is, nevertheless, very pretty for a fair girl, and can be used for any other dress quite as well as a tennis costume; for instance, the dress-trimming in No. 6 is more suitable for dark ladies, making the skirt of red flannel; and the flax is pretty for an evening dress on white satin, thus: Do the border as given; then powder the rest with bunches of flax in the same style as the poppies.

Be sure that the blue wool and the blue flannel are a good match. No shading is required for the small amount of leaf, and very little for the flowers.

No. 14. TOBACCO-FLOWER.

The leaves are deep green, the flowers pink, the stamens yellow, the surrounding ring light green, the tube light-green, the cup and stalk green. The tip of each flower-petal is edged with deeper pink. Work in filoselle or embroidery-silk upon black satin. It is best to have the coat cut out by a tailor, and embroider it before it is made up, as even the best workers are apt to pucker satin a little.

Slippers can be made to match. The pattern is useful for many purposes.

No. 15. MYRTLE AND MAIDENHAIR.

The parasol must be black satin, and can be worked when already made up if preferred. Merely pick out the threads at the edge which join the lining, and cover together. It must be owned that the work is somewhat cumbersome and inconvenient. The flowers are worked in white silk, and the stamens in brown and yellow; the stalk of fern in dark-brown sewing-silk, and the fern itself all one shade of green filoselle or embroidery; the right-hand fern very dark, the left lighter; the myrtle-leaves dark green.

No. 16. COWSLIP AND PRIMROSE.

The centre of these leaves is darker than the edges. They are very similar in every way, and the contrasting shades of the deep-yellow cowslip and the paler yellow primrose are very pleasant. The usual size of a table-cloth is two yards square; but, as these so-called high-art table-cloths are generally used for small tables, it is best to use the width of the stuff square. Moss or myrtle green serge is recommended.

The border looks best with the line outlined in very dark brown, and the primrose in pale silk. All the primrose-flowers must be done in silk, the cowslips also, but the leaves in wool. The small five-o'clock tea-cloth, No. 5 in First Series, is very pretty on serge for an occasional table: but treat the blossoms as pear; that is, all white, with dark-yellow and brown stamens. The white blossoms on green serge look especially well.

The stalks of primroses have a pinkish-purple tint.

No. 17. POMEGRANATE.

This fruit, so much used in ornamental designs both in old and modern days, is not particularly adapted for color-

ing: therefore work in two or three shades of old gold upon either silk, sheeting, or white satin, and merely outline the bars in the centre of each pomegranate, or the leaves may be done in dull green.

It is a handsome pattern for working as a border to a portière on dark-red velvet or cloth, in old gold, or for a serge table-cloth.

No. 18. POPPIES.

This design is meant for a scarf in white satin for an evening dress, arranged as a tablier, and the end falling straight down behind. Two yards and a half are sufficient. The width of the satin is deep enough for the scarf. Draw the design from the right-hand side, doing as much as will go round the hips; then the end of the satin which has to fall straight down must have the embroidery worked the other way, or else the flowers would be wrong side up. There will have to be loops or puffs at the back where the beginning of the scarf is hidden, and these puffs hide the change in the formation of the flowers. The border must be drawn along the edge of the satin which falls behind; that is, the border must be worked on the width of the satin, not down each side of it. The front part of the scarf, of course, has the border the other way. This may sound rather complicated in print, but will easily be understood if the satin scarf is folded round in its proper shape before beginning to draw upon it, and pins are put where the embroidery is to begin and end; for you do not want any on parts which will be hidden in the folds.

Use about four shades of red for your poppies; the centres, light green, and the stamens, black; stalks, green; buds, grayish green.

Or work each poppy of one shade only, varying the shades with the different flowers.

The body can be embroidered with the powdering, and the sleeves too. But it is not necessary to have a satin body to the dress: the dress may equally well be a silk or net one. However, this is a matter of individual taste. It is as well to embroider the satin shoes with a bunch of poppies.

This pattern is pretty enough for any use, especially for a counterpane as recommended on p. 11.

FOURTH SERIES.

No. 19. HOPS AND OX-EYED DAISIES.

The hop itself is very light green: outline the shape in a darker color. The leaves are rather dark green. The daisies to be done in raw silk shaded with white and gray wool; the centre, bright yellow.

The old-fashioned marble-topped chiffonnière can be modernized by having panels on either serge or satin, and covering the marble top with the same, edging the border with a fringe, and working any flower upon the border: small bunches of daisies are pretty. Such panels are very pretty for screens or any piece of furniture.

This design is for the doors instead of mirrors.

No. 20. CROWN IMPERIAL.

This conventional design is meant for a fancy chair of ebony wood. The flowers are yellow; the leaves an ordinary green, but, as they often lie over each other, you must do the back ones in a brownish tint to give distinctness; the stalk, brownish green.

The flowers are also sometimes seen of a deep orange-color.

Nos. 21 and 22. VIOLETS FOR TENNIS APRON.

The violet is one of those flowers with which every worker is well acquainted, and consequently little verbal description is necessary; but remember the centre is bright yellow, and the tiny leaves coming from it are white or blue.

The apron must be worked upon crewel-linen of a strong kind. If an écru-colored material be used, the violets look very well white. The front and back are gathered into a band fastening at the side, and the body fastens with hook and eye at the shoulder.

The width of apron is from thirty-six to thirty-eight inches. The selvage of the stuff can be left, as most materials are about that width. The length is about one inch more than the breadth.

Leave six and a half inches at the waist, between the back and front, for the arms. The two large pockets are sewn at even distances on the front of the apron.

For a separate pocket, or pouch, to hold the balls, work one side, and have the other plain; attach holland suspenders, and a band to fasten round the waist. A separate pocket is very convenient when playing.

The border had to be divided, owing to limited space; but, for the convenience of tracing, you can cut them off the page, and tack together. There is a good deal of work in this pattern; but it is very pretty, and looks very well on a cashmere dress also.

The border would be pretty for a table-cloth.

No. 23. CYCLAMEN.

The centre of the leaves is darker green than the surrounding part; the flower itself is a delicate waxen pink, with a deeper shade in the centre; the little round is a vivid crimson color.

Draw the pattern either along the front of the toilet-cover (which had better be made of white or slightly tinted linen), or along each side. If, however, you wish to work both front and sides, draw one group at the corners first; then arrange the rest: as, if you leave the corner of any square thing until after the side is done, it generally happens that the corner does not come even. This pattern is suitable for a table-cloth.

The boot-bag, as shown above the cyclamen, is very useful, and easily made. A narrow lath of wood must be inserted at the upper part, with two brass rings for hanging to the wall. It can be made any size; but either four or six compartments is the usual allowance.

A back for wash-hand stand can be made to match; the measurement fifty inches long, and twenty-two broad. Fringe out two inches at the lower edge; hem the other edges.

No. 24. LILIES.

Flowers, white shaded with gray; towards the stalk, blend gradually into light green; stamens, light green; anthers, bright yellow; the pistil (or large centre column), light green; the stigma (or head), the same. The leaves are not shaded; bud, green; branch, brownish green; and the under leaves, yellow-green.

No. 25. PEACOCK FEATHER.

Useful for many purposes, screens, chair-backs, &c., &c.

The fibres of what is called the shaft of the feather should be done in shades of dark olive-green, varied with one shade in each; a good effect is produced by introducing a silk thread of metallic green in the needle with the olive-green, and working the two together. For fibres as large as in the pattern, two rows are required. To assist

in varying these rows, it is a great help to have a real feather to study.

For the closer head of the feather, what is called "the eye" should be worked as shown in the two central shades of the design, with dark blue and black silk, — either embroidery-silk or filosselle, — spots of black and of blue, as are plainly seen in a real feather; the third shades from the centre in bright metallic-green silk. Outside of this, shades of brownish-olive crewels, growing darker towards the edge. Outside of this, a row of deeper olive in silk, with a row of purple in silk; the spreading fibres to be done in varying shades of olive crewels, a little darker than those on the shaft, but varied in the same way.

No. 26. STORK AND CAT-TAILS.

Suitable for screen or large chair-back. The stork should be done in shaded white; the shades put in with gray and black. Too much shading should be avoided, but can be made as the markings indicate in the design. The legs and bill should be done in red; the top-knot black.

For the cat-tails, the leaves should be olive-green in no great variety of shade, the darker shades used for the turnings of the leaves. The heads should be done in deep brown; the tips, of olive-green, like the stem, lighter than the leaves, but of the same color.

Outlines for the water and distance should be merely indicated in shades of gray, with straight lines for the water.

No. 27. HORSESHOE AND PANSIES.

Table-cloth. If the horseshoe is used for the centre, the pansies should be done mostly in yellow, with faint purple stripes. The upper, back petals could be done in

dark purple; the leaves of a dull green. The horseshoe itself would look well put on in appliqué, of a dull gold, or gold-brown satin; in which case the satin should be secured to the cloth with fine sewing-silk of the same color, and afterwards the edge worked over with button-hole stitch of the same color, or a very little darker shade of the color; or an edging of cord of a darker shade could be used to secure it.[1] Or the horseshoe can be worked all over with crewels or silks, of old gold or gold-brown.

In either case, great care should be taken in choosing the yellows for the flowers. Only a certain tint of yellow can be used with the old gold in the horseshoe; but, if carefully chosen, the effect will be good.

The flowers should be deep yellow; the centres dark brown, worked in French knots; the leaves of a dark green.

The ground of the table-cloth should be a light, dull olive-green.

The horseshoe pattern can be used for other purposes. It could be worked on satin for a hand-screen, or the centre of a mantle-piece Lambrequin.

The border could be worked for a table-cloth, without the centre, in shades of purple. Do not attempt in either case to shade the petals, but vary the shades in the different petals that touch each other, working, if necessary, the edges a little darker and the centre lighter.

No. 28. ORANGE AND BLOSSOMS, — STRIPE FOR CHAIR.

This would be very effective on any material, linen or woollen. The oranges should be done in concentric circles of close stitch in deep shades of orange; the leaves, of a

[1] Careful directions for appliqué work are given in No. I. Tilton's Needlework Series, pp. 45, 46.

dull green, without effort at shading, except that the under side of the leaves should be done of a lighter shade, and one leaf can differ from another; the open blossoms to be done in white (white floss would be advisable), the under sides of a light gray as a shade of white; the stamens a soft yellow. The pattern can be continued, or ended at the collection of three leaves near the top.

No. 29. JAPANESE DESIGNS.

These larger designs are for the corners of a tea table-cloth, and should be done in shades of blue. They can be etched very finely with blue marking cotton or linen, or they can be done with the split threads of filoselle or with fine crewels, if used on woollen materials.

No. 30. JAPANESE DESIGNS.

For doyleys these are to be used singly, each for the centre of a doyley, or for the corner of a napkin. On fine linen these should be done with fine blue marking-thread. On coarse material, or crash, or Java canvas, shades of blue embroidery-cotton or filoselle, split, should be used. If a variety in color is desired, the fans on the tea-cloth and the doyleys could be done in deep red or brown; but the shades of blue are usually considered more suitable.

These little patterns, however, can be used for various purposes: the larger ones might be worked on any material desired for hand-screens; the smaller ones could be worked on woollen cloth in bright colors for pen-wipers. In this case, after working cut out the cloth into shape, button-hole the edge, make chamois and black velvet leaves for the pen-wiper; use a stiff paper for the under edge, and handles of card-board or straw tied together

with ribbon. The doyleys should be fringed, and a border of drawn work, *punto tirato,* worked above the fringe. This is described in the directions for No. 5, also, with various patterns in No. III. of Tilton's Needlework Series.

LIST OF

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Each pattern is enclosed in an envelope with directions for use and colors.
A suggestion is made for the use of each pattern, but they can be used for other purposes as well.

1.	Dwarf Arctotis	Mantelpiece Border	9 in. wide.
2.	White Mountain Daffodill	Chair-Back	14 x 19 in.
3.	Dahlia	Banner-Screen	11 x 15 in.
4.	Clematis	Chair	8 x 21 in.
5.	Peach Blossom	Tea-Cloth	5 in. wide.
6.	Cherry	Tea-Cosey	9 x 16 in.
7.	Black-Spotted Nemophylla	Blotting-Book	8 x 10 in.
8.	Cistus	Carriage-Blanket	14 x 18 in.
9.	Cornflower	Chair-Back	13 x 19 in.
10.	Morning Glory, Ipomœa	Cushion	12 x 15 in.
11. 12.	Roses } Roses } Double Design	Curtain	8 x 30 in.
13.	Flax	Lawn-Tennis Costume	
14.	Tobacco Flower	Smoking Coat	
15.	Myrtle and Maidenhair	Parasol	
16.	Cowslip and Primrose	Table-Cloth	6 in. wide.
17.	Pomegranate	Border	7 in. wide.
18.	Poppies and Corn	Evening Dress	
19.	Hops and Ox-Eyed Daisies	Panel	12 x 20 in.
20.	Crown Imperial	Chair Seat	13 x 13 in.
21. 22.	Violets } Violets } Double Design	Lawn-Tennis Apron	
23.	Cyclamen	Toilet-Cover, &c.	6 x 13 in.
24.	Lilies	Panel	13 x 20 in.
25.	Peacock's Feather		8 x 20 in
26.	Stork and Cat-Tails		13 x 20 in.
27.	Horse-Shoe and Border of Pansies		4 in. wide.
28.	Oranges and Blossoms		7 x 20 in.
29.	Japanese Design, Four Corners of Tea-Cloth		12 x 20 in.
30.	Japanese Design for D'Oyleys.		

These Patterns are also for sale, printed on paper, in packages of six, at 75 cents each package, and are made up as follows :—First Series, from No. 1 to No. 6, inclusive; Second Series, from No. 7 to No. 12, inclusive, &c.

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